Sets in Order

35¢

JANUARY
1963

The Official Magazine of SQUARE DANCING





A SQUARE / ROUND DANCE

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MEANS DIFFERENT THINGS TO DIFFERENT PEOPLE

FOR EXAMPLE:

Take the Jessups here, they're square and round enthusiasts — dance all they can at home but enjoy meeting new friends, dancing to different callers, and just relaxing in a fun atmosphere.

These are the Beesons — next year's President of the Do Si Do Club. They'll be looking for new ideas, party stunts and club suggestions, along with enjoying the friendship of a square dance camp.

George Sterns and taw, Susie, have been calling squares for a couple of years. This is their opportunity to dance together, learn some rounds and observe some expert teaching by faculty members.

These are the Gulicks. They have seven children, two dogs, a parakeet, and a bowl of goldfish at home. They enjoy square dancing and go to a vacation institute just to get away from it all.



Whatever your reason for leaving home and attending a square dance institute may be, you'll find the absolute very best when you come to Asilomar. For the friendliest square dance experience in your life, take your pick of either (or both) the **weekend camp, February 1-3,** 1963, with Bob and Nita Page, Earl and Marion Johnston, Frank and Carolyn Hamilton, and Bob and Becky Osgood, or the regular **week-long session, February 4-9,** 1963, with Johnny and Marjorie LeClair, the Johnstons, the Hamiltons, and the Osgoods.

*A project of **Sets in Order** 462 North Robertson Boulevard, Los Angeles 48, California, the place to write for a free brochure and information.



From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I enjoy your magazine immensely. I think that you are a little inclined to see the conservative side of the "Hash" issue a little more than the other side, yet I always respect a man who, being conservative no matter how much it may hurt, still tries to see the other side and it makes for an enjoyable magazine.

I guess we can't help but be more inclined to give a little preference to what we ourselves believe is the thing. That's only human . . .

Eve Arrowood
Ottawa, Ill.

Dear Editor:

I have been square dancing for a few years, mostly in the Palm Springs area and I find at nearly all the dances that the calling is much louder than necessary for pleasant dancing.

It seems that nobody pays much attention to this part of the dancing. Many callers seem to insist on having it loud and many dancers seem resigned to it.

I think much of the calling is near the noise level and the dancers get as tired from hearing the noise as they do from the actual dancing. Please turn the volume down.

Lee Trimble
Calgary, Alberta, Canada

Dear Editor:

A square dance caller builds a cabin on the shores of beautiful Lake Lugart at the Quartz Mountain State Park in Oklahoma:

The Cabin is built on the Mountain top to represent the Open Club.

The struggle up the Mountain represents his efforts to learn new calls and remember the old.

The Roof has four Gables to represent the four Couples in the Square.

The Cabin is Octagon shaped, representing the eight People in the Set.

Doors at opposite sides represent the Head Couples.

(Please turn to page 38)



FOUR ROUND DANCES ON ONE RECORD!

On one side that great two-step for beginners — MANITOU, danced to the beloved music of the same name; and, to the same music, a snappy modern two-step called JUST FOOLIN' AROUND by the Handys of Cleveland.

On the other side the gracious THREE-STEP WALTZ, danced to beautiful "Moonwinks"; and, to the same music, the Stapleton's very lovely MOONBEAM WALTZ.

On separate bands there are spoken cues for **all four dances,** by Lloyd Shaw and Don Armstrong.

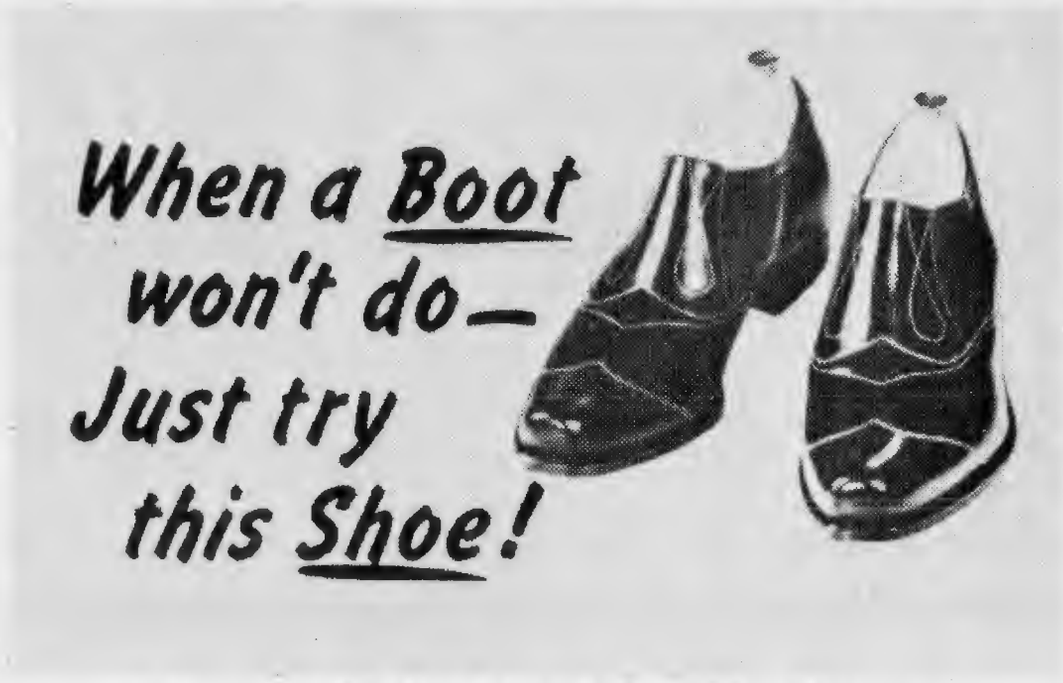
Can you possibly beat it? The music is crisp and winsome; the recording is superb; and all 4 dances are basic and indispensable in every Round Dance teacher's repertory.

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P.S. We are always interested in new square and round dance material. Feel free to send us your ideas for prompt and careful attention.



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Square Dance Date Book

Jan. 5—Skoots-n-Skats 3rd Annual Guest Caller Dance, Sportsmans Park, Los Angeles, Calif.
Jan. 6—Visiting Caller Dance
Ranchland, Mechanicsburg, Pa.
Jan. 17—March of Dimes Round-Up
Ranchland, Camp Hill, Pa.
Jan. 18—5th Ann. Funstitute
Helenic Bldg., Salt Lake City, Utah
Jan. 18-19—Okefenokee Annual Square Up
City Audit., Waycross, Ga.
Jan. 18-20—15th Ann. So. Ariz. S/D Festival
Tucson, Arizona
Jan. 19—Calico Squares Guest Caller Dance
Baltimore, Md.
Jan. 19—Promenaders' 6th Ann. Community Benefit, City Hall Ballrm., Lock Haven, Pa.
Jan. 20—Beaux & Belles Winter Round-Up
Ventura Recreation Hall, Ventura, Calif.
Jan. 24—Tenakill Twirlers Guest Caller Dance
Bryan School, Cresskill, N. J.
Jan. 25-26—Imerial Valley Assn. 10th Ann. Festival, Armory, El Centro, Calif.
Jan. 25-26—10th Ann. Chattanooga Choo Choo Fest. Peerless Comm. Ctr. Chattanooga, Tenn.
Jan. 26—Jack Squares Homecoming Dance
T. A. Wilson School, Jackson, Mich.
Jan. 28—RCAF Clinton Crosstrailers' 1st Fest.
Clinton, Ont., Canada
Feb. 2—7th Ann. Carolina Capers, Wade
Hampton Hotel Ballrm., Columbia, S. C.
Feb. 3—Promenaires Guest Caller Dance
Arena Bldg., Cape Girardeau, Mo.
Feb. 15-17—11th Ann. Round Dance Festival
Rice Hotel, Houston, Texas
Feb. 24—Callers' Series Dance
Riverview Park, Omaha, Nebr.
Mar. 8-9—16th Annual SWASDA Spring Fest.
El Paso, Texas
Mar. 9—10th Ann. Azalea Trail S/D Festival
Fort Whiting, Mobile, Ala.
Mar. 14-16—4th Annual Spring Festival
Sheraton-Park Hotel, Washington, D.C.
Mar. 30—No. N. J. Sq. Dancers' Assn. Dance
Metuchen, N. J.
Mar. 30—13th Annual Callers' Club S/D Fest.
Laurel Club, South Bend, Ind.

Sets in Order

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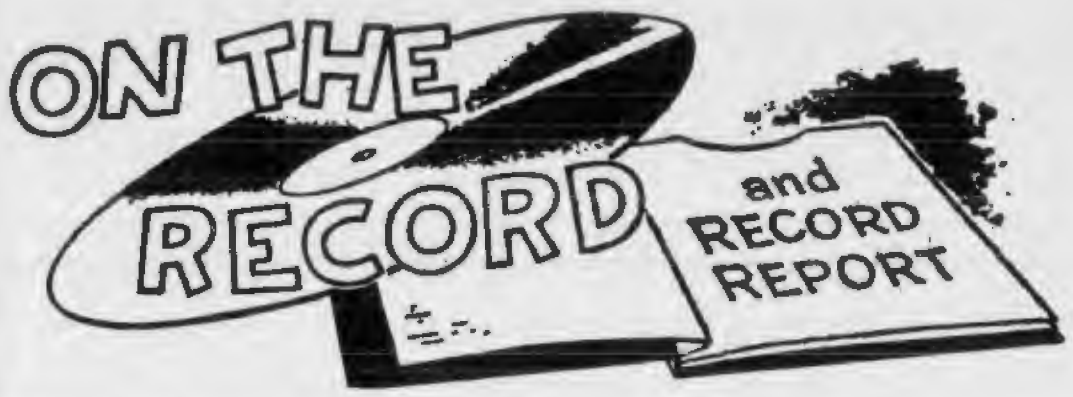
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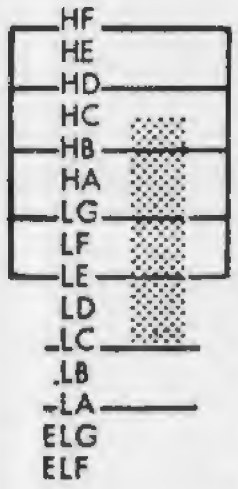
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SINGING CALLS

COON CREEK PARTY LINE — Dash 2540
Key: B **Tempo:** 128 **Range:** High HD
Caller: Phyllis Krafft Low LB
Music: Western 2/4 — Violin, Guitar, Bass-Guitar, Piano
Synopsis: (Break) Circle — allemande — promenade — gents roll back promenade corner — circle — girls roll away — grand right & left — do sa do — promenade — swing. (Figure) Heads right and left thru — star thru — pass thru — around one to a line of four — up & back — star thru — Calif. twirl — dive thru — square thru 3/4 — split ring, round one — star thru — pass thru — swing — promenade.
Comment: Good rocking rhythm and a very pleasant — "country style" melody. Dance patterns are conventional and move smoothly. Patter is interesting. Several variations of figure are offered. Rating ☆☆

FUN AND FANCY FREE — Square L 105
Key: B Flat **Tempo:** 130 **Range:** High HD
Caller: Tommy Farris Low LB
Music: Standard 2/4 — Violin, Guitar, Piano, Bass, Rhythm Guitar
Synopsis: (Break) Four ladies chain — roll away — swing — circle — allemande and allemande thar — forward two — men back up in star — slip clutch — allemande — weave — right hand swing — gents star left — promenade. (Figure) Heads lead right and circle to a line — right



HOW TO USE THE RECORD REPORTS
Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.
No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

(Reviews continued on page 50)

JUST BECAUSE
KANSAS CITY
BILL BAILEY
SECOND FLING
FOND AFFECTION
ROCKIN' THE POLKA
HOLD THAT TIGER

"MORKORDS"



LEE HELSEL

Here is a record that serves many purposes . . . you can call any dance that you may know (or want to write) to one of the above tunes plus any others using the same basic chord pattern . . . and it also makes a terrific hoedown. For those callers who like their singing calls with no lead, enjoy calling a medley of several tunes or are just lazy and don't like to carry a lot of records, this one is great. Lee has arranged three dances, there must be others you can add from your own store. Don't miss this one . . . easy middle voice range . . . the music is great.

SIO 131, "MORKORDS" Flip instrumental with Lee Helsel



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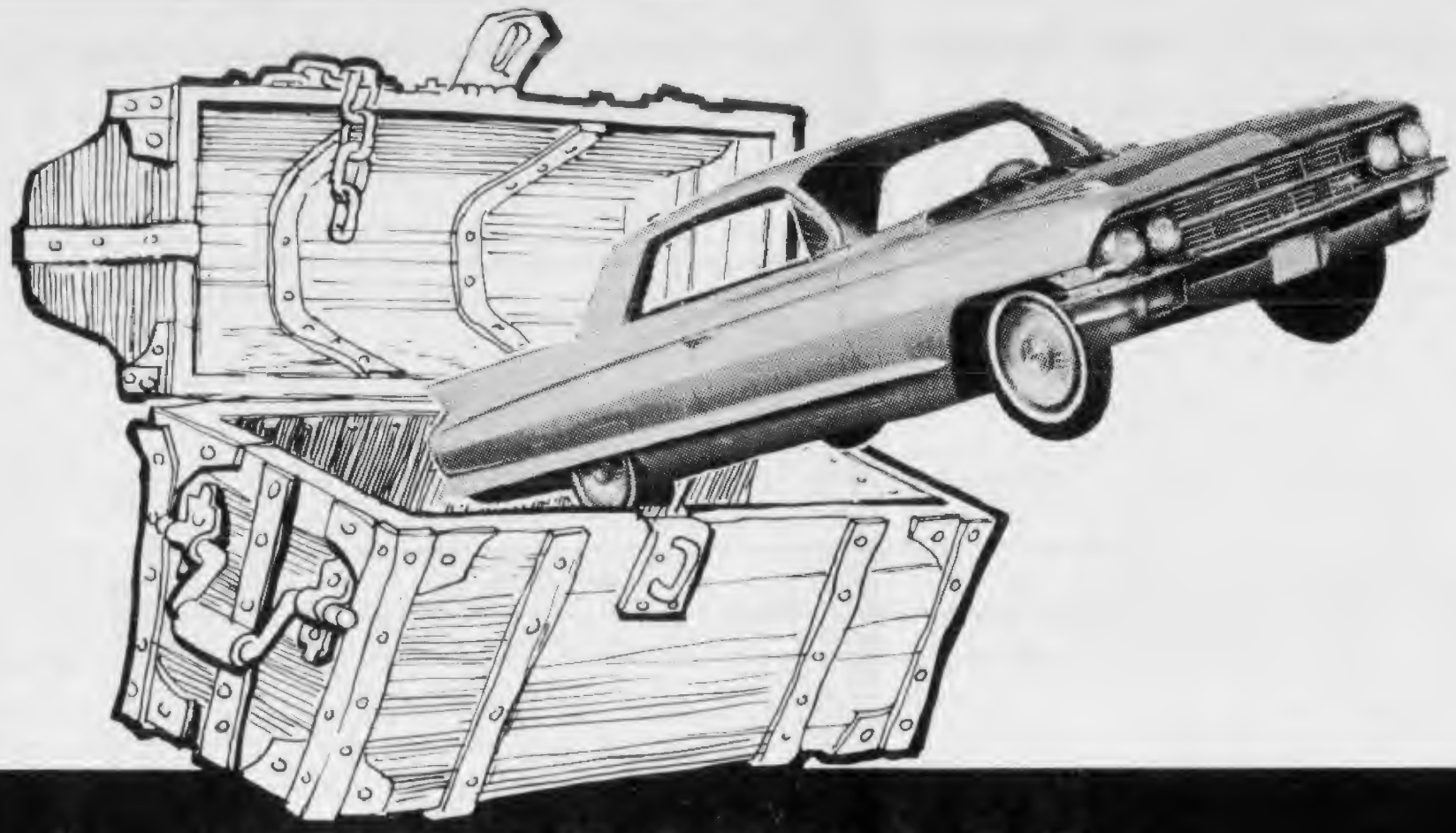
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AS I SEE IT

bob osgood

January 1963

HAPPY NEW YEAR! A bright, shiny sparkling 1963 makes its first appearance this month and we can't help but feel tremendously optimistic for the world in general and for our favorite hobby – square dancing – in particular.

In recent years, square dancing and round dancing have seemed to be growing up. Many of the fads in styling and calling have proved to be passing fancies, and as a result of all the experimentation many indications would point to a strong, calm, and permanent activity ahead. Emphasis on square dancing at the club level, where its importance is most logically felt, is an extremely good sign. A determination on the part of leaders not only to bring in newcomers but to keep the interest of the oldtimers is a most encouraging step in the proper direction. Material, alone, it has been discovered, is not the backbone of the activity. Good material, whether it's this year's latest or something pulled from the bag of favorites, good programming, sharing of responsibility, development of new leadership, increasing emphasis on the dance and the de-emphasis on the political aspects of the activity, and an acknowledgement of the necessity of friendliness as a backbone are all encouraging signs that greet us as we enter the new year.

During the twelve months to come, Sets in Order plans to present to its readers special articles, thought-provoking dance material and interesting illustrations not duplicated in any square dance publication. It is our sincere wish to join you in making 1963 a memorable year of progress in the field of American Square Dancing.

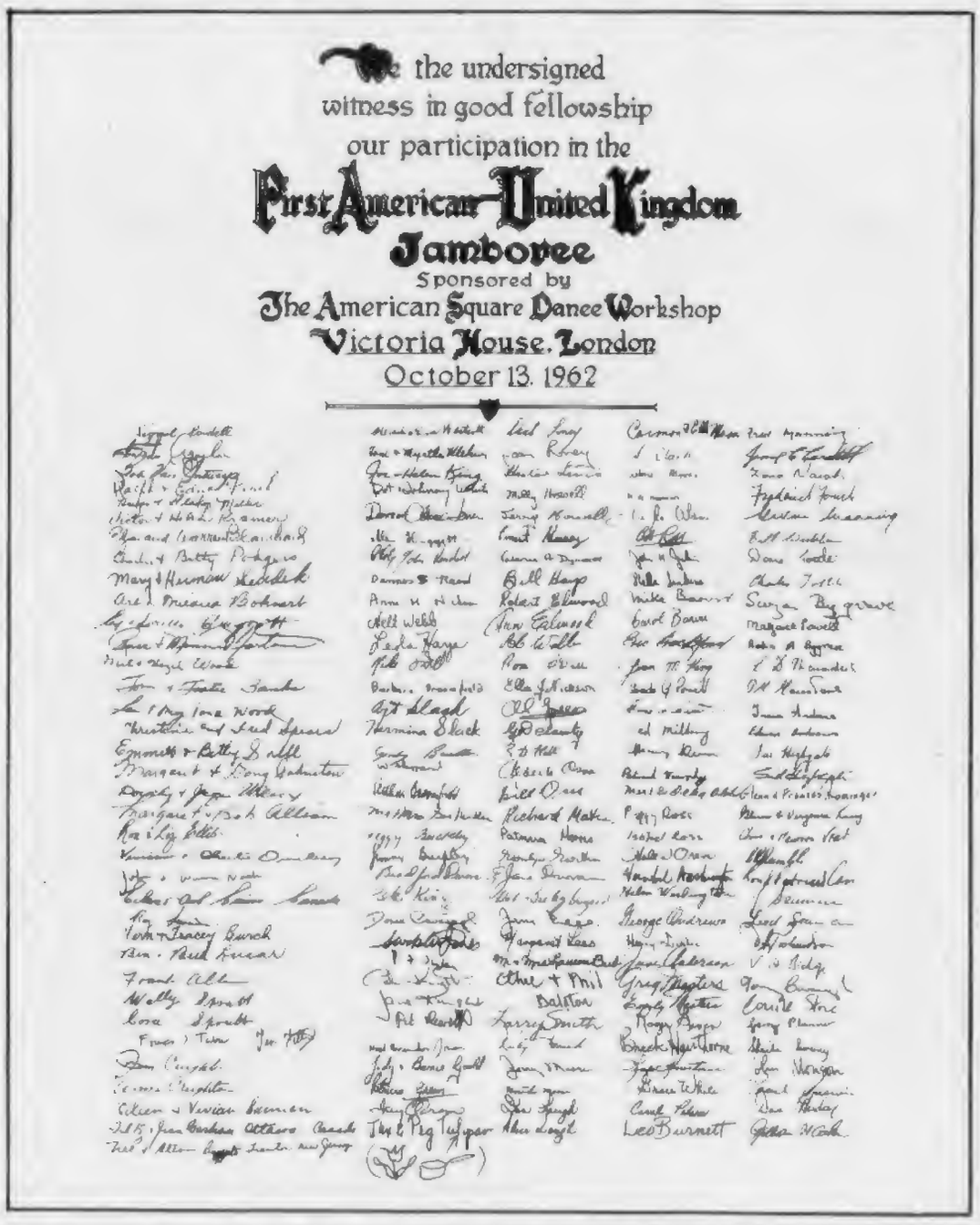
Square Dancers in Europe

AS YOU WHO have been following this column in recent months are aware, a group of 90 square dancers from twelve states and Canada took off by jet from the United States and flew to England October 12th to begin a 24-day trek through Europe. With Becky and me on the Junket, and serving in a leadership capacity, were Jay and Helen Orem of our Sets in Order staff and Bob and Roberta Van Antwerp.

Just what happened to the group, once it was fully assembled in London until its eventful disassembly in Rome some 23 days later, is a subject for many individual stories and memories taken from all 90 of the participants.

Just what were the highlights? Well, it would depend on who you might be asking. For many, London – the English countryside, the Tower of London, Big Ben, the changing of the guard, and the first big square dance of the trip – would have to rate top preference.

Take the first American-United Kingdom square dance jamboree for example. Never has



To commemorate the great dance at Victoria Halls, this parchment scroll bears the names of all those who attended.

there been a square dance quite the equal of this one. The whole evening was a production, from the time we left the hotel, boarded especially chartered, typical English double-decker buses and drove through the heart of London to Victoria Halls, until we returned to our hotel some four hours later.

The American Square Dance Workshop members live in 34 states and Canada, and several countries overseas. Regular bulletins bring to members results of research in the field of square dancing, announcements of projects, and field trips. For information concerning membership write the American Square Dance Workshop, 462 North Robertson Boulevard, Los Angeles 48, California.

At the hall, elegant with huge chandeliers and a spring-mounted hardwood floor, we were met by bewigged costumed lackeys and 100 square dancers representing the various clubs that are members of the British Association of American Square Dance Clubs spread throughout England. Most of the British square dancers were young, perhaps in their mid-twenties, and many were unmarried. All were excellent square dancers and their ability was only surpassed by their genuine friendliness and enthusiasm for their hobby.

Next Came France

Paris in the spring may be wonderful, but Paris in the fall we have come to agree is unbeatable. The Eiffel Tower, Arc de Triomphe, Montmartre district, the Seine, Notre Dame, and our trip out into the French countryside to see the Palace of Versailles, formed memories for us that for some I am sure will become the most valued and long lasting.

The beautiful thing about traveling with 90 people (who after the first 24 hours seemed to have been lifetime friends) is that even in a city the size of Paris you cannot walk down the main boulevards without bumping into someone, somewhere along the way, that you know.

Though Paris was not scheduled as a square dance stop, a good portion of our group accepted the invitation of American square dancers stationed in Paris to dance with the Paris Squares at one of their regular Tuesday night get-togethers. A great time was enjoyed by both guests and hosts.

Among our many lasting recollections of Paris will be the scene that greeted us on the day we finally left our hotel and headed for the airport. Thousands of soldiers and gendarmes with machines guns lined the various avenues and it was only by serious talking that we were able to convince some of our people that this was not in our honor, but was rather a safety precaution for French President DeGaulle who passed us on the way.

Then There Was Germany

Certainly with our trip up into the Bavarian Alps and our six days of seeing the various sights Germany must be the favorite of many in our group. While in Heidelberg we had another of our memorable square dance experiences. On Saturday, October 20th, we shared the evening with square dancers from France and Germany who are members of the European Association of American Square Dance Clubs. Most of these dancers were either American service personnel or Canadians stationed in the area.

We were delighted to see a good number of German Nationals, some coming from as far as West Berlin, who were ardent square dance enthusiasts and, though they couldn't speak a great deal of English, managed to follow Bob Van Antwerp's calling with little difficulty. Our "barn" for this most unusual evening was the



Castle at Heidelberg. No single event of the entire trip quite matched the impressions of this evening.

Our three motor coaches drove us up to the gates of the Castle, and almost automatically we grouped, two couples together, into lines of four and, in the cold clear autumn evening, moved across the cobblestones over the ancient drawbridge and into the huge courtyard. As we neared the Castle entrance we were greeted by more than 25 squares of dancers who were to share the next three hours with us. A knight in full armor, a perfect dance floor, a Throne Room for our dance hall.

As a climax, the dancers in our group invited our new found friends to share the following day with us on our chartered steamer going down the Rhine River. Picturesque castles clinging to the hillsides, the famed Lorelei Rock, terraced vineyards bright with the changing colors of autumn, made this day a high point in our stay in Germany.

Land of Alps

Switzerland, with its deep blue lakes, its rolling velvet-green hillsides, herds of fat cattle – each cow with her own bell adding to the unforgettable music of the Alps – made our stay in Switzerland a perfect experience.

The Palace Hotel overlooking Lake Lucerne was our home, and on the last night of our stay we took over the huge and elaborate ballroom for our final square dance. From the neighboring areas a group of young farm boys and girls in full traditional Swiss costume came and danced for us the dances of their country. In several of the numbers, members of our group joined them in the polkas and waltzes.

Finally, after they had finished we formed squares and were able to share our dancing with them. It was perfect.

And Finally, Italy

Italy was indeed its grand, magnificent, marble self. Italy left us with a multitude of impressions that only time will allow us to unravel and enjoy to the fullest. *Venice* – the gondolas and St. Mark's Square with its thousands of pigeons. Then *Florence* – magnificent home of Michelangelo. Eventually *Rome*.

In addition to the ninety cameras that accompanied us on the Junket we were fortunate to have our own special artist on the scene to record the action. The drawings on this page and on the cover were done by Chuck Jones. Chuck, along with his wife Dorothy, is receiving some justly deserved bouquets for the writing performance on the motion picture Gay Pur-ree. The next non-square dancing night that comes along might be a good time for you to catch it at the local theater.

Rome, we all agreed, was like no other place in the whole world. If you, like us, grew up with an etching of the Roman Forum or the great Colosseum hanging above the sideboard in your dining room, then you would feel strangely at home in this oldest of cities. I still can't get over the feeling of walking through streets and buildings erected more than 2000 years ago or the pleasure we had traveling along the Appian Way or wandering through the ruins of Palatine Hill.

The only square dance we had in Italy was an impromptu affair. A group of Italian students in a bus parked alongside ours managed, in broken English, to ask us what this *ballo del quadrato Americano* (their way of saying American Square Dancing) was all about, and it didn't take long to form a couple of squares.

Square dancing is indeed the great international language. Wherever we went members of our Junket made friends with the people of that country. We can't help but believe that we also made many friends for America.



WHAT ARE THEY DANCING?



LET'S TAKE A LOOK at some typical current dance programs for square dance evenings. They are based on actual dances called, with round dances indented. The programs reveal somewhat more consistency in use of rounds than of squares. Eighteen round dances appear more than once, with Pazzo Pazzo, Golden Gate Waltz and Sleepy Time Gal rating highest. Among the squares, You're the Reason seems to be the favorite. Since these programs are drawn from such varied areas, this acts as a "spot" testing of the most-used current dances.

Coshocton, Ohio—Gingham 'n' Swing 'Em—8 years old—12 squares—Caller, Ed Michl

Say Si Si
Warm-Up Hash
Hot Time Square
Wheel and Deal Hash
Man Smart
Divided Stars Variations
 Leftfooters One-Step
Wild Over You
Wheel and Slide Hash
Sugar Blues
Folds Hash
Mean Woman with Green Eyes
8 Chain Thru Hash
 Scatterbrain
Little Girl
Those Who Can
You're the Reason
Susie Wheel
You and Your Gal
Fond Affection

Waseca, Minn.—Happy Promenaires—10 years old—7 squares—Caller, "Whitey" Aamot

Stealing
Just the Same
 Alley Cat
Centers in Stuff
Kingston Town
 Clarinet Capers
Center Punch
Big Daddy
 Sleepy Time Gal
Something Old and New
No Teardrops Tonight
 Lida Rose
Square Dancers' Can Can
I'd Like to Be
 Happy Pair
Wheel and Deal Hash
Drifting Farther Apart
 Cecelia
Star Thru Red Hen
Wooden Heart
 Santa Barbara Waltz
Hoop de Do and Substitute Breaks
Smile, Darn You, Smile
 Pazzo Pazzo
Hash Hound Special
You're the Reason
 By the Sea
The Rebel
Tipperary

Hagerstown, Md.—Westernaires—5 years old—7½ squares—Caller, Curley Custer

Whispering
Patter
 Sleepy Time Gal
Johnny Jingo
Patter
 East of the Sun
New Moon Over My Shoulder
Patter
 Moon Over Miami
Carolina
Patter
 Bill Bailey
Sigh and Cry
Patter
 When Lights are Low
Don't Talk About Me
Patter
 Seven Moons
Tipperary
Patter
 Alice Blue Gown
Mean Woman with Green Eyes
Patter
 Deep Purple
The Sheik
Patter
 Moon River
Sunny Side Up
Give My Regards to Broadway

Sacramento, Calif.—Circle Eighters Club—14 years old—10 squares—Caller, Frank Robertson

Glory Hallelujah
Ends Turn In Variations
 Pazzo Pazzo
Grand Prowl
Two Stars
 Riding Along
I Don't Know Why
Grande Square and Prowl
 Sleepy Time Gal
Big Daddy
Square Thru Hash
 Golden Gate Waltz
Frankie and Johnny
 Peggy

Indianapolis, Ind.—Jack and Jill Club—11 years old—10 squares—Caller, Jack Livingston

When Baby Smiles at Me
Eight Chain Patterns
No Tear Drops Tonight
Hash
 Sugar Blues
Call Me Baby All Night Long
Rose Colored Glasses
Hash
 Mixer Round
Things
Arkie Patterns
Little Heartache
Hash
 Dancers' Choice – Round
Sukie
Hash
Walk Right Back
Hash

Belleville, Ill.—Belles and Beaux—7 years old—10 squares—Caller, Frank Keeser

Hodge's Podge
Mean Woman with Green Eyes
Traveler's Two-Step
End Play
Humdinger
Remember Today
Breathless
You're the Reason
Margie Mixer
Ocean Wave with Curlique
Some Do, Some Don't
True Love
Short Snorter
There'll Be Some Changes
Swingin' Gently
Horseshoes
Johnny Jingo
Golden Gate Waltz
Fold Centers, Fold Ends
Ragtime Piano
By the Sea
Wheel and Deal Medley
Norman
Goodnight Waltz

Honolulu, Hawaii—Hayseed Square Dance Club—15 years old—8 squares—Caller, Dick Weaver

Hawaiian Delight
You're the Reason
King of the Mountain
Star Box #1 and #2
Bye Bye Blackbird
Golden Gate Waltz
Squareabout
There'll Be Some Changes Made
Many Tears Ago
Quarter Change – Unfinished
Big Daddy
Peggy
Make a Line
Keep Your Sunny Side Up
Workshop (New Basics)
You've Got the Right String
Pazzo Pazzo
Fruit Cake and Holy Mackeral
Johnny Jingo
Gaiety
Changeable U
It's All Over Now

Salem, Oregon—Cherry City Squares—3 years old—6 squares—Caller, Mose Van Dell

Warm Up Patter
Bill Bailey
Mickey
Bender Blunder
Woman in Love
Pazzo Pazzo
Melzone
You're the Reason
Mississippi Shuffle
Frankie and Johnny
Eight Chain Six
Square Dance Jubilee
Rainier Waltz
Headache (With Variations)
Are You from Dixie?
Alley Cat
First Fling
Cocaine Blues
Golden Gate Waltz
Box the Bugs
Tipperary
Samba Simpatica
Goodnight Hash
Light in the Window

Seattle, Wash.—Bells and Buoys Club—3½ years old—10 squares—Caller, Gus Gronlund

Just Warming Up
Just the Same
Pazzo Pazzo
Melody in ¾ Time
Star Gazer
Ring on her Finger
Wheels
Silk and Satin
Folding Figures
That Old Gang o' Mine
Lonesome Mama Blues
Rainier Waltz
Oh, Lonesome Me
Pass the Kisses
Very Chic
Jerr-Dee Waltz
Whirlwind (Variations)
Penny Candy
Golden Gate Waltz (Teach)
Conked
Cecelia
Mexico
Seven Moons
Star Hash
Lazy River
Come September
Waltzing on the Mall
Wheel and Deal Hash
Woman in Love
Sleepy Time Gal
Kon Tiki
Fire Ball Mail
Big Daddy
Golden Gate Waltz
Lady Be Good
Just Because
Anything Goes (Hashing Around)

Yorkton, Sask., Canada—Beaux & Belles—10 years old—Caller, Earle Park

Patter
Hello, Hello, Hello
Billy
Patter
Billy
Del Rio
Why Don't We Do This More Often
Patter
By the Sea
Frankie and Johnny
Patter
Little Bit of Heartache
Contra
Woman in Love
Patter
Five Foot Two
The Sheik
Patter
Happy Pair
The High Road
Patter
Pazzo Pazzo
Patter
You're the Reason
Clarinet Capers
Smiles – Mixer
Patter
Love Ya
Oslo Mixer

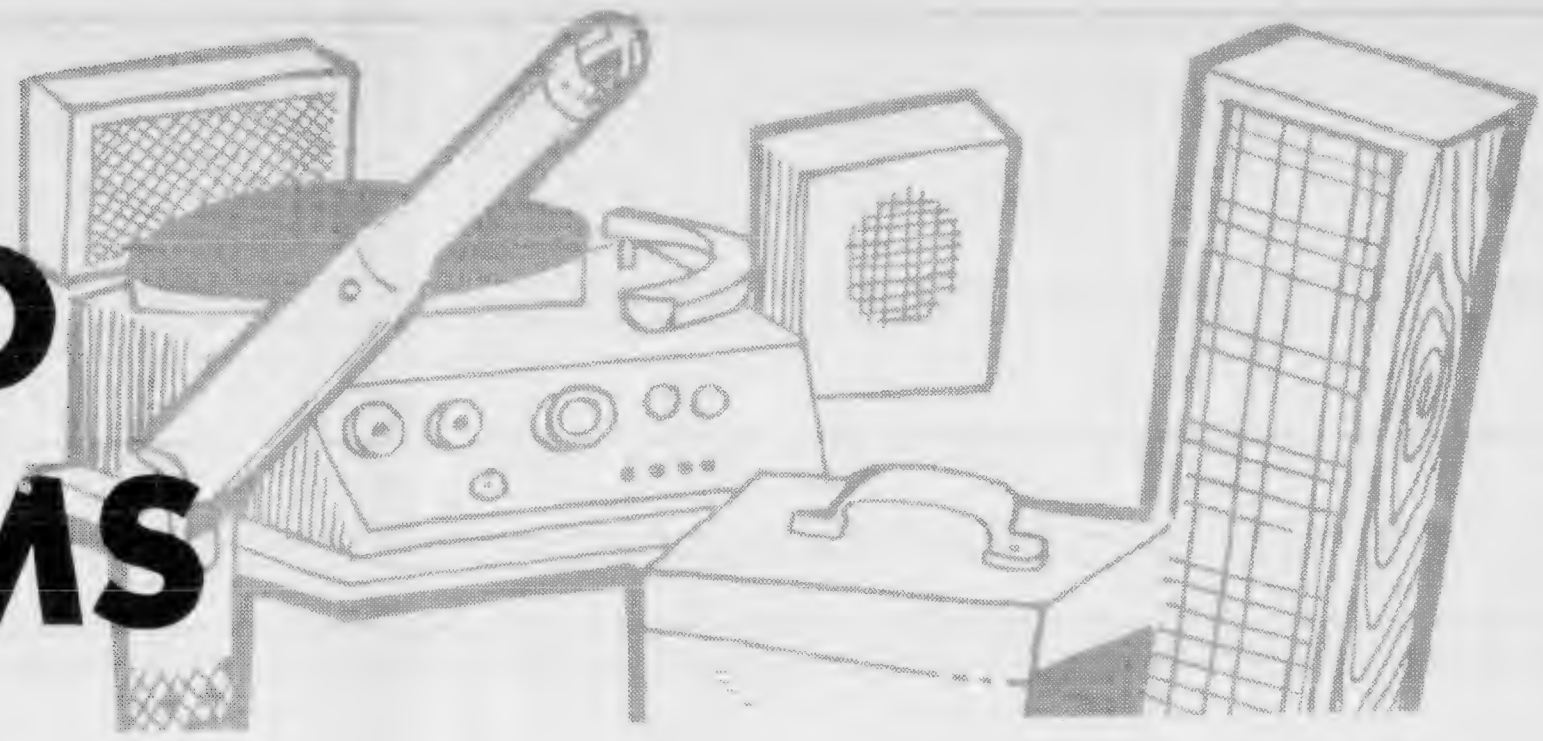
Jackson, Miss.—Swing-A-Way Club—7 years old—6 squares—Caller, Mel Holly

Warm Up Hash
Chewing Gum
Sweet Georgia Brown
Wheel and Deal & Quarter More
Frankie and Johnny
Peggy
Hash Hound Special
Love Ya
Ragtime Two-Step
Diagonal Dixie
Nobody's Sweetheart
Wheel Thru
Sugar Blues
Pazzo Pazzo
Choctaw Special
Picture Window Facing South
Hashing the Breaks
Jambalaya
Billy Bayou
Holly Hash
Alabama Jubilee

(Please turn to page 44)

THE CALLER'S PRIMER

SOUND SYSTEMS



Part II

Roland T. Onffroy, Boise, Idaho

IN THE FIRST PART of this article (S.I.O. December '62), we had the pleasure of "walking you thru" the intricacies of a modern sound system. We examined the voice and music devices and the amplifier. In this part we will take a look at speakers. We will see how they do their job and how you can use them most effectively.

The speaker is a very interesting device. Actually, it is a paper cone which is made to vibrate. The large diameter end of the cone is rigidly fastened to the speaker frame. The small diameter end is free to move. It has a small tube attached to it. On this tube is wound the "voice coil" (see figure 1). You cannot see the voice coil but it has two leads which are

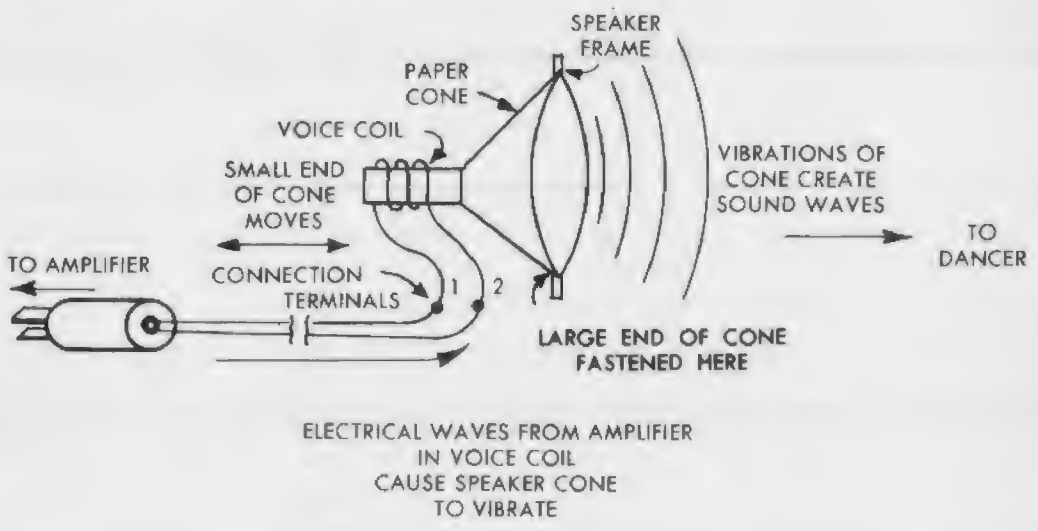


FIG. 1

brought out to terminals. To these terminals are attached the two-wire cable and plug which go to the amplifier. When connected to the amplifier, electrical waves representing the voice and music enter the voice coil and cause the speaker cone to vibrate. You can feel these vibrations by placing your finger tips lightly on the paper cone.

Speaker Phasing

Now here is a little test you can make. We presume you are using two speakers. Connect your sound system as you usually do and play a record, preferably one with lots of bass notes in it. Adjust the volume control to the point where you can feel the vibrations of the cone with your finger tips. Now, using both hands, one on each speaker, feel the vibrations with your fingers. The effect is more noticeable on the bass notes. Make *sure* that both speakers are pushing at the same time. If one pushes and the other one pulls, reverse the connections of one speaker at the terminals of its voice coil and test again.

Both speakers should push at the same time, pull at the same time. This is called "speaker phasing." If you use four speakers, make sure that all four speakers are phased the same. In connecting many speakers in a large hall all the speakers should be phased before being placed in their final positions.

Speaker Connections

When you buy a PA system with two speakers, the manufacturer usually provides a switch to assure correct speaker connections. You have only to set the switch on the "one speaker" or the "two speakers" position and your problem is solved.

However, in preparation for a large festival, where more than two speakers are to be used, it is the caller's or sound man's responsibility to see that the speakers are connected correctly. Generally, several callers will contribute speakers of various makes and sizes to the project. Using extension cords and simply adding speaker after speaker right on down the line is the *WRONG* way to connect them. It is wrong because a serious mismatch occurs between the amplifier and the speakers. Due to this mismatch, the amplifier cannot effectively supply its full power to the speakers. Much of this valuable power is wasted.

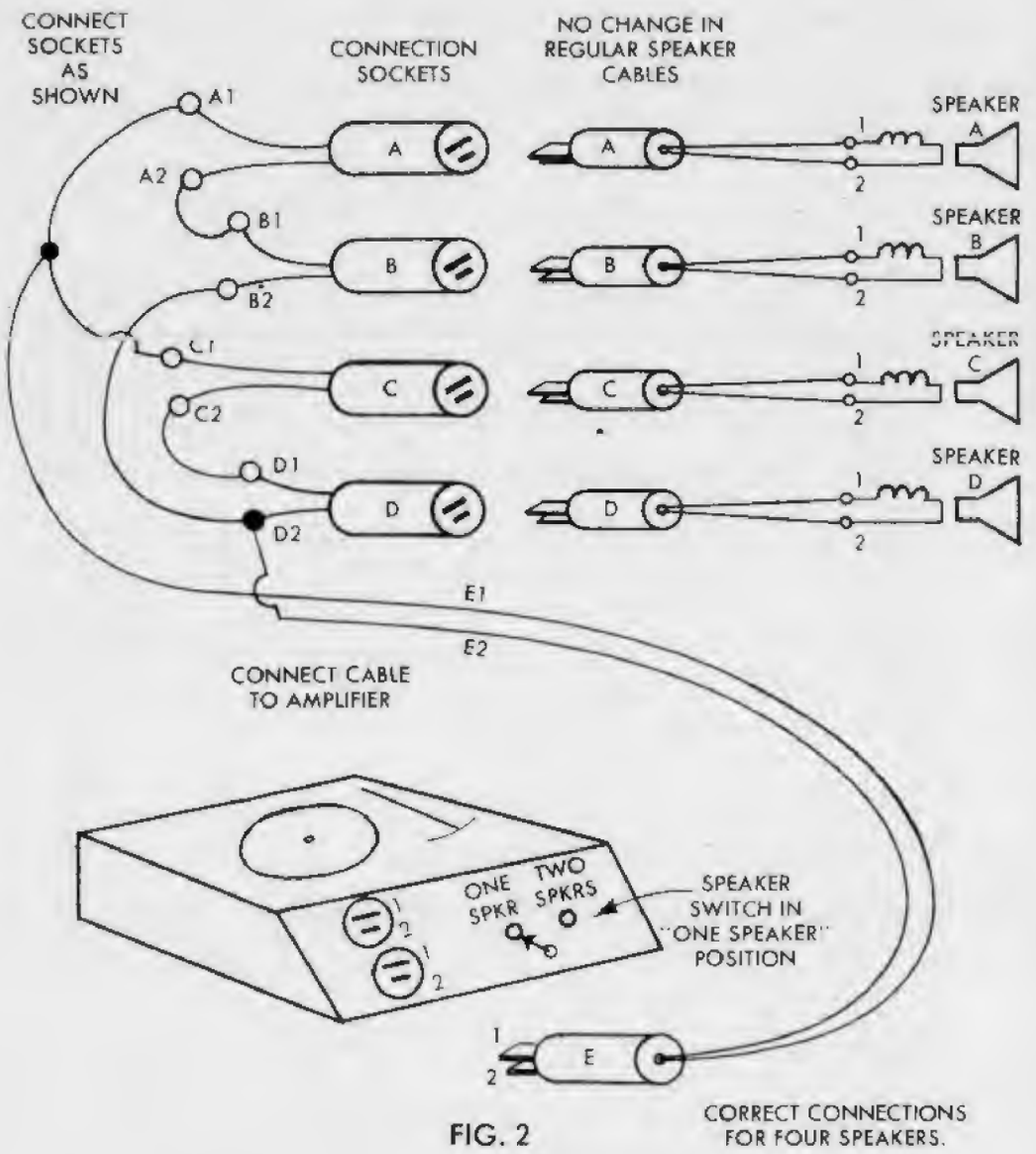


FIG. 2

Here is the correct way to connect four speakers — A, B, C and D — to your amplifier (see figure 2). All you need are four sockets similar to those on your amplifier. These can be purchased at a shop which sells electronic parts. In our diagram, we have used letters and numbers to help you make the connections easily. Be sure and make good connections. Solder them if possible and tape the joints so that you won't have any short-circuited bare wires. If you wish to use eight speakers, simply make up another identical unit and plug it into the other speaker socket on your amplifier and place the speaker switch in the "two speakers" position.

Connecting speakers in this way assures that the power from the amplifier will be properly divided among the speakers and that the amplifier is properly matched to its load. Technically speaking, connecting speakers this way is called "impedance matching." Impedance matching should not be confused with speaker phasing as explained above.

Acoustical Problems

Time after time in square dancing, you hear the expressions "The sound isn't clear" or "I have difficulty in hearing the call." Please understand this from the start. Your sound system itself has not changed because you are using it in a different hall. It is still putting out "clean" sound *at the speakers*. Then, if the dancer has trouble understanding the call, something must happen to the sound between the time it leaves the speaker and arrives at the dancer's ear. Here is what happens. (See figure 3.)

When a sound wave strikes a hard surface, it bounces off in a new direction just like a ball thrown against a wall or light striking a mirror. This is called reflection. In our sketch, we have shown a sound wave; let's say it's the word "Swing" starting from a speaker. One portion, A, of this wave travels directly to the dancer, D. Another portion, B, travels a longer route bouncing off two walls, and since it has travelled further it arrives just a tiny bit later than the A portion. Since it arrives later it gives the effect of making the word "Swing" longer just as though we added another g as in "Swingg." This makes the word sound a little fuzzy. A third portion of the wave could travel along route C and arrive at a still different time, making the word sound even more fuzzy. Other portions of the wave can travel other routes and arrive at various times until the

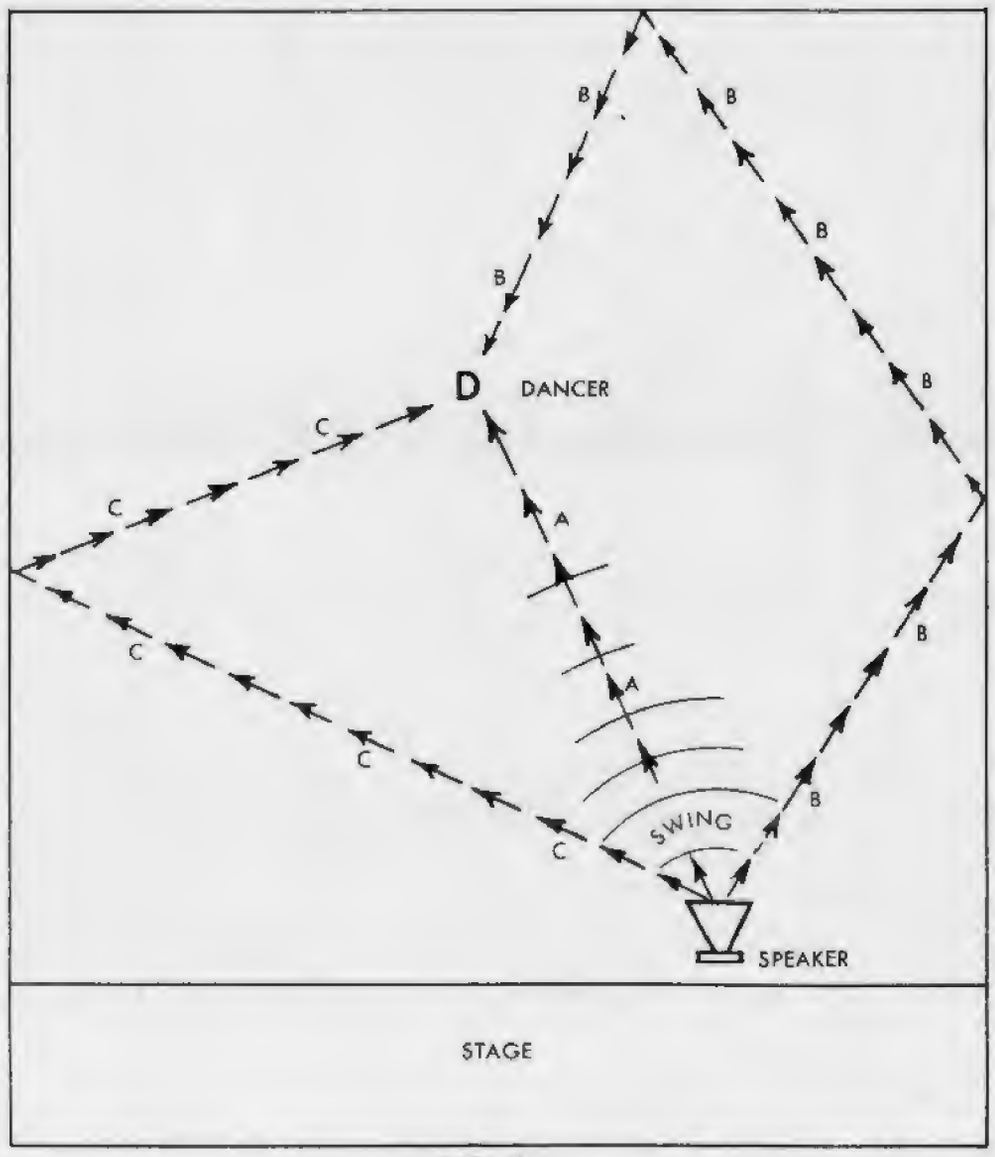


FIG. 3

SOUND WAVES FROM SAME SPEAKER TAKE SEVERAL ROUTES TO DANCER, ARRIVE AT DIFFERENT TIMES. MAKES SOUND FUZZY, DISTORTED, HARD TO UNDERSTAND.

word "Swing" becomes so fuzzy it doesn't sound like "Swing" at all. It is possible, in fast patter calling in a big hall, that a dancer could hear two different words of a call at the same time, one on top of the other.

This effect is not unusual in nature. It is evident in the shimmering moonlight on the face of a lake. Here light waves from the moon are reflected by thousands of wavelets and arrive at different times to cause the shimmering effect. And here again the reflection of the moon doesn't look like the moon at all. It is a very beautiful mass of sparkling light.

In our square dance hall, the sound bounces back and forth causing distortion. To the listener, although he doesn't know it, sound is coming from a hundred different sources. The various waves arrive at his ear at different times. Some waves add together, some cancel out and so many harmonics are produced that the original clean sound from the speaker degenerates into just plain noise.

You have probably noticed that when the hall fills up with people the sound improves. This is because a soft surface like clothing absorbs the sound and prevents reflection. Acoustical tile does the same thing. Since absorbent material reduces the reflections of sounds, one way to help solve this acoustical problem is to drape the hall. I have seen the ladies tack up hundreds of circular skirts (extra ones, of course) on the walls of a large hall. What a beautiful decoration they made, and the sound was greatly improved. At our Funstitute in McCall, Idaho each year, airmen from Mountain Home Air Force Base effectively lowered the ceiling of the large gymnasium and made it absorbent by the use of large colorful parachutes.

A different way to approach the problem is to use many speakers down one or both sides of the hall. These speakers must be run at low level, just loud enough for the dancers in the immediate vicinity to hear. Otherwise you do exactly what we are trying to avoid. That is, you are providing sound from many sources which arrives at the dancer's ears at different times. Sound from the many speakers mingles together and creates noise.

My own personal preference is to use one or, at the most, two speakers. Each speaker is beamed directly at the center of a dancing area with the least overlapping I can attain. I try the speakers at various positions until I achieve the best effect.

Three other things may help you solve your problem. One is the treble control on the amplifier. Adjust it so that the voice is sharper and "cuts through" the noise. The higher pitched sound seems to carry better. The second is to obtain a proper balance between the voice and the music. To do this we use "sound spotters," men who roam the floor during the dancing period and signal the sound man how to adjust his controls. This is important when a variety of callers is to be presented over the same microphone because each caller is different when it comes to his mike technique. The third item I use is a baseball bat to fight off would-be sound experts who always appear like magic when the sound is inadequate. They generously offer poor advice and always are quite miffed when it is politely refused. They also have been known to call me bad names.

One acoustical problem that caused me trouble was a "race." I was calling to a very noisy hoop-n-holler type crowd one evening. I received a complaint that they could not hear. I turned up the volume. Then they had to make more noise so they could be heard above my sound. I turned up my volume some more when they topped me. This continued until before long bedlam reigned. I finally gave up and asked them to quiet down. I then adjusted the sound slightly below normal so they had to listen very closely. They started listening instead of shouting and found they could hear just fine. When they were settled down, I adjusted the sound back to normal level. Later that night, compliments were heard on how good the sound was.

Each hall has its own acoustical characteristic and must be studied carefully to obtain the best results. If the end result of your effort is unsatisfactory you will hear about it loud and clear from your dancers.

Next month Roland Onffroy puts together the final chapter on this simplified text concerning sound systems. Included will be a coverage of accessories that a caller will find both handy and necessary in the operation of his sound equipment. He'll also touch on the subject of monitor speakers, a definite must for every teacher and caller. We hope in the coming months to cover more of these vitally important subjects.—Editor.

THE DANCER'S WALK THRU

Sets in Order

THEMES FOR JANUARY

Resolution for 1963: *I will try to be more aware of and more kindly disposed toward our newer square dancers — the recent graduates from beginner classes. I will try to bring at least one new couple into square dancing this year that they, too, may enjoy the pleasures I derive from my hobby.*

TWICE EACH YEAR in many areas, most often about January and June, we find beginner square dance clubs donning their figurative caps and gowns, ready to spread their dancing wings and soar into the world of Square Dancing. Too often, too many of these newly hatched chicks brush sharply against an unexpected rock and bruise their hopes, never to dance again. Let us resolve to reach out our helping hands that the joys and friendships evolved through the class months may expand and grow into the full activity of club enjoyment. Though we may never be told in so many words, our encouragement may help bridge that gulf between "beginner" and "club member."

A Reprint from Canada

Last spring an article appeared in the *Cross Trail News*, the magazine of the Vancouver Island Western Square Dance Association, which should provide thought for newcomers and oldtimers alike. Written by Russ and Betsy Ard, long time callers on the Island, it was entitled, "Salute to the Graduates," and is reprinted here in part:

"Well, here it is, Graduation — You have arrived! . . . You have perhaps been wondering where you can go to put into practice all the figures and movements you have learned and not be among complete strangers. You may think you would like to form a club with the people in your graduating class and continue to dance as a group — beware! In your inexperience with Square Dance Club activities you do not realize just how many people it takes to operate a club, pay the rent, pay the caller and to absorb the normal number of couples who are obliged to drop out due to sickness, transfers in jobs and various other reasons . . .

"We have used for many years in the past, our Beginner Classes as feeders for our existing clubs and we are convinced that this is still the best answer.

"With the foregoing thoughts in mind you will find that you, as Graduates of properly organized classes, will be welcomed with open arms as members of almost any Club in the vicinity, either as individual couples or in groups of couples who have formed particular friendships in the class. Naturally, every caller and teacher hopes that the people he has taught, coached, watched with pride as they developed, and in some cases, worried over, will join one of the clubs where he is calling. But, remember this; the final choice rests with you, the dancer.

"You will most likely be entertained as a group by various clubs each wishing to impress you with their friendliness and a genuine desire to meet you and to dance with you. Accept these invitations, enjoy the club hospitality, and then decide which club has the type of people you will find the most congenial and fun to be with, and then join that club. *You* make the choice, but join at least one club and when you do, really join it — work for it — be a part of it. When all is said and done *Your Club* is where the fellowship, social activity and sheer dancing pleasure is to be found . . .

"We, as Teachers, are very proud of you, our Graduates, and our Clubs need you and your new ideas to help them carry on our hobby.

"We have had fun for years. Won't you help us share it?"

Square dancing's future lies with these graduates. Let's not overlook it.

The WALKTHRU

IDEAS UNLIMITED

Square dancers are the most wonderful people in the world. They are also the most resourceful, the most original, the most willing to pitch in and help.

EACH OF YOU hear or think or say these same things as often as we do at Sets in Order, but it comes home most vividly when a collection of mail from many corners of the United States turns up several varied and unusual ideas that clubs and individual club members have accomplished. We pass these along to you with the expectations that your club may find similar use for them, or may take them and expand upon them as so often happens; and we would hope that you in turn might share some of your suggestions with us and the rest of the square dancing world thru these pages.

They're Rocking in Oregon

The Rock Kats Square Dance Club quite naturally enough is located in Rock Creek, Oregon. Members of this group recently were searching for some form of club identification for their various automobiles. Inspiration and nimble fingers came up with a design for a "Rocking Kat." The insignia is made from ⅛" masonite, printed "frivolous fuschia," the official club color, lettered in black, while the kitten's eyes and nose glitter with dressmaker's jewels.

The "Kat" is affixed to the inside rear window of members' cars by means of a ¼" spring attached to an inch-diameter suction cup. The hole for the spring is slightly off-center at the top of the "Kat's" head and thus the slightest motion of the car causes the figure to rock.

The "Rocking Kats" cost 27¢ each to make and the club treasurer (the Kitty Kat) resells them to the membership for 75¢, thus netting a profit for the "kitty."

You might call this the cat's meow of club identification. A word of caution, however. Groups planning to follow a similar procedure might do well to check their individual state laws before proceeding too far, as some locations prohibit the placement of any item on the front or rear windshield.



The "Rocking Kat"

SQUARE DANCING
WHERE AND WHEN IN NORTH CAROLINA

Burlington—Foot and Fiddle—Wednesday—7 p.m.—Recreation Center
Charlotte—Charlotte Quadrille—2nd & 4th Sat.—7:30 p.m.—Revolution Park
Charlotte—Y-Twirlers—1st & 3rd Fridays—8 p.m.—YWCA
Chemstrand—Triangle Squares—2, 4, 5 Fri.—8 p.m.—Chem Res Cen Cafeteria
Durham—Square-em-Up—1st & 3rd Sat—8 p.m.—The Ark, E. Duke Campus
Fayetteville—Circle Squares—Monday—8 p.m.—Honeycutt Recreation Center
Fayetteville—Hash-A-Ways—Wednesday—8 p.m.—Honeycutt Recreation Center
Fayetteville—Market Squares—Thursday—8 p.m.—Lion's Civic Center
Gastonia—Rebel Reelers—Tuesday—7:30 p.m.—Gaston County YMCA
Goldsboro—Star Promenaders—Saturday—8 p.m.—Community Building
Greensboro—Greensboro Quadrille—Thursday—8 p.m.—Glenwood Com. Center
Greensboro—Lakewood Squares—Tuesday—8 p.m.—YWCA

Both sides of this card are printed with square dancing data.

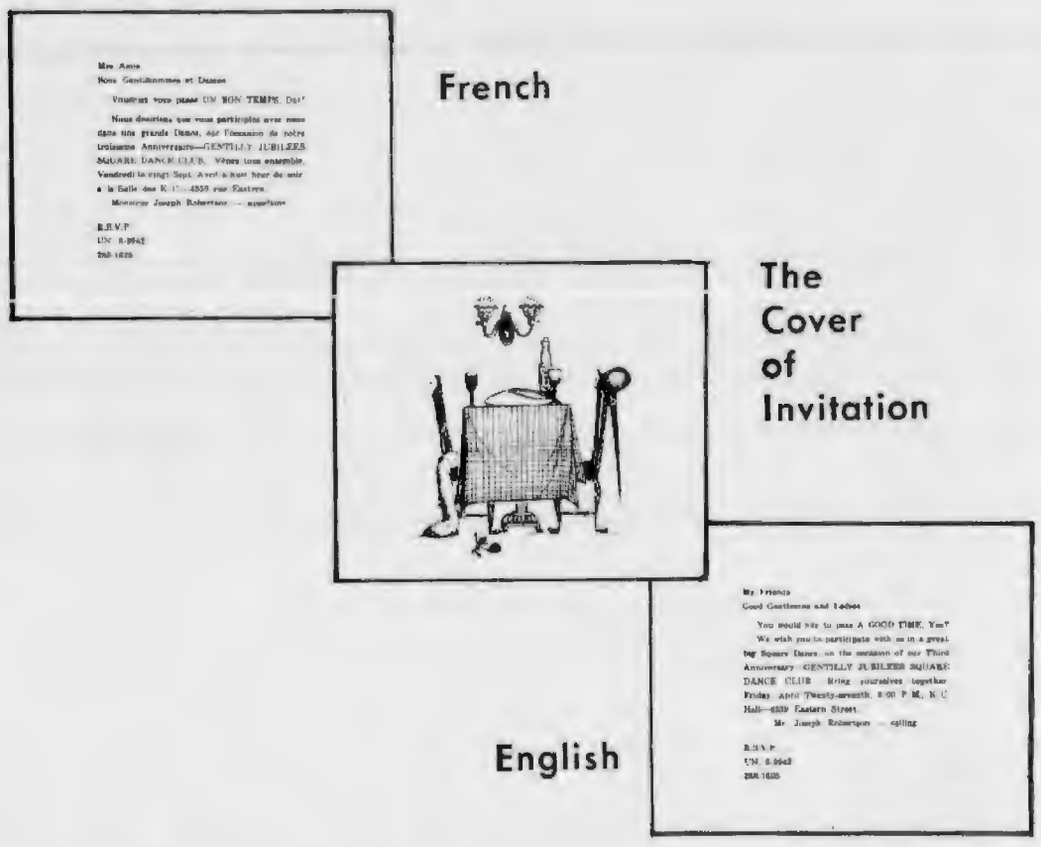
Dancing in North Carolina

L. W. and Ruth Hobgood of Smithfield are square dancers. They are also in the printing business. Recently they accomplished a happy wedding of both activites as they had a sincere desire to help square dancing in their own area.

The Hobgoods produced a wallet-size card, listing the various square dance clubs in North Carolina, their location and day and time of dancing. These cards were distributed free of charge to all local square dance clubs so that

individuals might have ready reference to the square dancing calendar of North Carolina.

Hurray for the Hobgoods!



French

The Cover of Invitation

English

Anniversary Invitation from Louisiana

Some months back the Gentilly Jubilees of New Orleans celebrated their third anniversary and spotlighted Paris for the occasion. Their delightful invitations were designed by Jim Joly and Leo Broders, members of the club, and were formally printed and distributed. Square dancers receiving the cards may have been momentarily shocked to discover that the bids were written in French. Not wishing to discourage any guests, however, the Gentilly Jubilees managed an English translation on the back of the notice.

A bit unusual for a square dance invitation but none-the-less enjoyable.

California Summons Dancers

Like many other clubs, the Huff N' Puffs of Los Angeles have a Sheriff. It is his duty to issue fines as he sees fit and within the limits of the club dictates but he also carries his activity one step further.

Whenever a fine is imposed the Sheriff issues a receipt in the form of a summons. The offender keeps the main body of the summons



while the Sheriff retains the stub. When the total fines have reached a healthy state of several dollars, a drawing is held and the holders of the winning three or four summons' split the fine money.

The Huff N' Puffs have discovered this removes some of the sting of being fined and also stimulates attendance at their dances as the holders of winning numbers must be present at the drawing.

AFTER PARTY STUNT

The following relay race is such an oldie that perhaps many of you may have forgotten that it exists and still others may discover it for the first time. It's simple to prepare, is harmless to participants, fun for viewers and a good one to tuck into your bag of tricks.

The stunt may be interjected into the middle of a club evening or used at the end of the dance as part of your after party programming. But, it needs ample floor space and so should be arranged for while your audience is still in the dance hall.

Select four men as contestants. Have them stand straight and tall and then attach a length of string to the middle of each man's belt in the back. On the other end of each piece of string will be a small hand mop. (These mops may be purchased at your local five and dime store or grocery market. They come in varying lengths of 6" to 12" with a short wooden handle and a fabric mop head.) Each mop head should hang approximately 6" above the floor.

Present each contestant with a ping-pong ball and ask each man to go to a different corner of the dance floor. Explain (they'll also be able to see it) that a small chalk circle has been drawn on the floor in the center of the hall.

Each man will place his ping-pong ball on the floor in front of him. The object is to get the ping-pong ball into the chalk circle without the use of hands but with the use of the mop. By bending slightly and rocking his body, each contestant will find he will be able to "sweep" the ping-pong ball across the floor.

The first person to get his ping-pong ball stopped inside the chalk circle wins.

"On your mark; get set; go!"

THOUGHTS WATCH THE FOLLOW THRU

That all-important golfing term, *follow thru,* can apply to many things which are part of our wide-spread square dance activity. One of them is a little-explored area — that dim, shadowy time *after* a big square dance affair is past and gone. Those wonderful, hard-working committeemen and chairmen are sitting back with their feet up; they are breathing deeply in relief because, they think, their responsibility is over when the dance and the bill-paying are. But is it?

There is one other job which ties the whole thing up and this is one often forgotten. Have they made a report to their local square dance journal? And to Sets in Order?

So often glowing press releases are sent out to advertise such an affair and these are most gladly welcomed in journalistic quarters. But the date comes — the date goes — and blankness. It's something to include in the plans for your next affair. Make the wrap-up story as soon as possible after the occasion. Give the statistics but also include as many interesting incidents and sidelights which took place as possible to add color to the affair. Then — the job is done — until the next time.

BADGE OF THE MONTH



The Fun Timers Square Dance Club of Oklahoma City, Oklahoma is an active club, to put it mildly. They enjoy dancing together; they enjoy traveling together; they enjoy each other — period. They seem to have so many activities all the time, involving so many different committees, that it is difficult to keep track of everything they do.

Two of the club members, Bud and Mayme Atchey, designed a badge that both answers the multiple needs of the club members and also tell quite a story with a minimum of fuss.

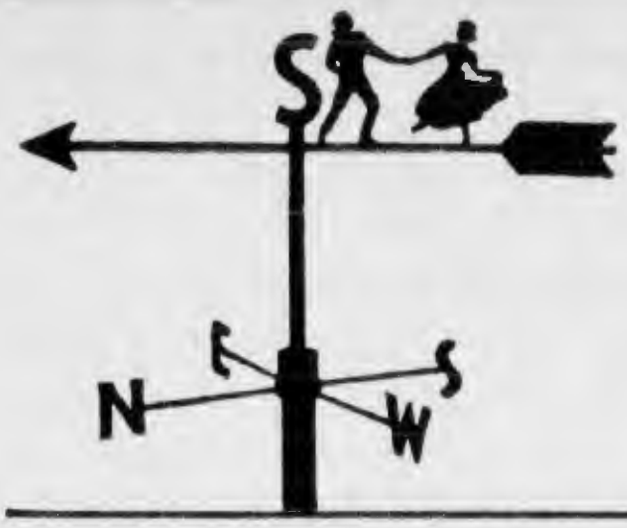
The basic badge is a plastic square with four methods of travel etched in each corner depicting the club name, "Fun Timers." The upper left hand number indicates the number of months of perfect attendance to which the wearer may lay claim. The upper right hand corner indicates the number of dollars worth of tickets and advertising for State festivals and jamborees which the member has sold over the past four years.

The dancer's name appears below the club name and (as the sample badge shows) the words, "Charter Member," below that. The trick however is this. Both the member's name and the words, "Charter Member," are removable plastic inserts which may be interchanged at will. Samples of second line inserts include such items as "New Member," "Hawaiian Fun Trip," "Chairman Tonight," and the wearer's birthdate which he may choose to wear at the appropriate dance.

Each club office, such as President, Secretary, etc. has its own badge and when new officers are elected the member's name is changed and the badge passed along to the appropriate person.

Heavy paper inserts are used in place of plastic ones as special occasions demand and the Fun Timers use these for guest badges which are similar to members' badges but which bear the permanent word "Guest" in the lower section.

The ingenuity and willing hands of the Atcheys keeps the Fun Timers supplied with badge inserts to meet every need.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

News from New Jersey

Grande Squares of Rio Grande celebrated their first anniversary with a dinner dance at the Anchorage Inn, Cape May, on November 3. Autumn was the theme with the tables decorated gaily with pumpkins and fall flowers. After dinner guests squared up to the calling of Ed Hoffman, who calls regularly for the club. *—Joan Hornbeck*

A Callers' Festival, sponsored by the Northern New Jersey Square Dancers' Assn., was held in Westfield and featured seven local callers. Bob and Edith Thompson were in charge of rounds. Association-sponsored dances are held whenever there is a 5th Friday or Saturday in the month, so as not to conflict with club dances. The next such dance will be held on March 30, with Curley Custer at the mike. *—William Geier*

On January 24 the Tenakill Twirlers will feature as their guest caller, Johnny Roth from Red Oak, Ia., at the Bryan School in Cresskill. The Twirlers started their 12th beginners' class last fall. *—Peg Tirrell*

New York Notice

A majority of the callers on Long Island got together last fall and set up a class in caller education and training under the guidance of Oscar Nelson, Paul Hunt, Dick Jones and Marty Winter. As a result of this venture which brought about a marked development of the beginning callers, a Callers' Club was formed, with the purpose of continuing this development and promoting dancer interest. Dances sponsored by the Callers' Club, with all members sharing the program, have been enthusiastically received and have become a regular feature of the Long Island dance program on 4th Sundays of each month. *—David Blauston*

Carolina Cavorting

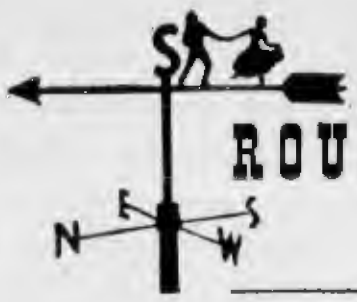
Johnny McBride's Happy Hoppers Club of Winston-Salem, N.C., chartered a bus, dubbed it the Happy Hoppers Square Dance Special and made a hilarious trip to the State Festival in Fayetteville. A picnic lunch was served en route; fun games and group singing made the three hour drive seem all too short. Following an afternoon and evening of square dancing the Hoppers again boarded the bus for a much quieter drive home. Their driver was honorary guest at a midnight after party at a roadside restaurant. This square dance contact is likely to convert him to the cause. *—Betty Prater*

Columbia, S.C., is preparing with great anticipation for the 7th Annual Carolina Capers. This will be sponsored under the combined efforts of the Happy Hoppers, Columbia Twirlers, Kalico Kapers, Country Cousins and Saturday Night Strutters. The date is February 2; the place the Wade Hampton Hotel Ballroom. A free "kick-off" dance will be held the night before at the YWCA, with the Fontana Ramblers' Band playing the music there and for the balance of the Capers program. A Minstrel Show will add to the fun on Friday night and Saturday's activities begin at 10 A.M. with round dancing instructed by the Carl Riewaldts. Squares start in the afternoon at 2; end at 5. The Grand Ball is at 7:30 P.M., Saturday.

Tennessee Toe-Tapping

The State of Tennessee and especially the City of Chattanooga are looking forward to the 10th Annual Choo-Choo Festival on January 25-26, 1963 in the newly-constructed Peerless Community Center. Caller Bob Fisk and round dance instructors Manning and Nita Smith will be featured, with Chattanooga's own Fred Goodner, as well. Write Hot Dog (that's what he says) Allen, 1201 Knox Ave., Athens, Tenn., for more information.

Hix and Chix of Tullahoma are proud of their caller and his taw, Dick and Phyllis Jackson who have helped bring big square dancing to a small town. As guest callers the club in recent years has danced to such national figures as Pancho Baird, Marshall Flippo, Max Forsyth, Ed Gilmore, Jim Hall, Bruce Johnson, Frank



ROUND THE OUTSIDE RING

Lane, Joe Lewis, Bob Page, Harper Smith and Red Warrick. The folks dance Saturdays at the Lions' Club and welcome visitors.

—Emily Glover

Missouri Musings

Promenaires Club of Cape Girardeau, opened their fall season with a Back-to-School party. Guests were members of the six clubs in the South East Missouri Square Dance Association. The Promenaires are enjoying their newly-decorated hall at 115A Themis St., at the foot of the Old Historic Courthouse, a town landmark. Fred Emory is club president and the Norman Harwells instruct the round dancing. On February 3 Frank Lane will call at a special dance for the Promenaires at the Arena Building.

—Claire Nussbaum

The Greater St. Louis Folk and Square Dance Federation has, within its operation, a Council of Clubs. This Council was organized to give the clubs a greater voice in the administration of Federation affairs. There are no dues paid to this Council as all necessary expenses are paid by the parent Federation. The Council is dedicated to the progress of square dancing in the area.

A romance note from Kansas City informs us that Betty Jane Hildebrand, an enthusiastic traveler to national and local square dance affairs, took the big leap on October 27 and married Don Van Buskirk. She is planning a campaign to convert Don to square dancing.

California Capering

The 29 Palmers of Twentynine Palms on California's high desert, celebrated their 15th Anniversary on October 6 at the Hayes Auditorium. This is a real achievement when it is considered that some of the original members are still dancing with the club. *—Jim Firth*

Both easy and challenging rounds will be included at the 10th Annual California State Square Dance Convention in Long Beach on May 31-June 2. Workshops will be held at two separate halls during the daytime, in both categories. Round dance panels will be open to discussion on various aspects of the activity and finally, a three-hour party for advanced round dancers will be held on Sunday afternoon. Those interested in a similar party featuring square dancers' rounds of the month are invited to write to Chairman Charlie Smith, 2931 Glenn Ave., Los Angeles 23.

—Dorothy Clawson

Associated Square Dancers, under Harry DeGroff, held their Annual Fall Festival at the Pasadena Civic Auditorium on November 4. This is one of the big events of the year for this giant square dance organization.

The Gliders Round Dance Club of Hemet believe in being different. They recently gave a *square* dance party which was a huge success. This club is also the only round dance club belonging to the Cow Counties Hoedown Assn. They meet Tuesdays in the American Legion Hall in Hemet. *—Andy McGraw*

United Square Dancers of Bakersfield installed new officers with Ken Ulery presiding. The new board is comprised of Ken De Tilla, Ed Harris, and Bob Lincoln.

Manitoba, Canada

Couples from Kenora, Ont. and Saskatoon, Sask., as well as from rural Manitoba points Carman, Gimli and Portage La Prairie joined dancers from Winnipeg for the November Workshop and Dance held by the Eastern Division of Manitoba's Square Dance Federation. New rounds introduced were the novelty, Alley Cat, and Golden Gate Waltz.

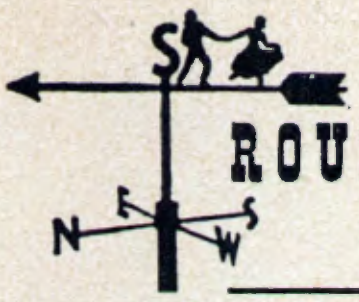
—C. J. Dempster

The first get-together of the Beaux & Belles of Toronto, Ontario, Canada for the season marked the celebration of Marg and Jack Hough's 25th wedding anniversary as well as recognition of Marg's 25 years as a square dance caller. Six local club callers contributed their efforts to make a wonderful evening for 150 members and guests. *—Helen Robinson*

Saskatchewan, Canada

Things are looking up for square dancing in the Yorkton Zone this winter. A real powerhouse group of callers in the persons of Corky Birt, president of the association, Ira Owen, Norman Holmes, Bert Shire and Roy Parkinson, are active. *—Earle Park*

The Saskatoon Zone started off their fall activities with a meeting attended by some 20 callers and their wives, with Sid Vaughan presiding. The season dancing opened when 50 squares came to dance to association callers, with Vaughan as M.C. *—Vic Buckley*



ROUND THE OUTSIDE RING

Of Moment in Minnesota

Circle Eight Club of Mankato issues billfold size notices of coming dances and special parties. On the back of this compact notice is a list of the club's dance dates and the name of a Minnesota town with the announcement, "On the date followed by the name of your town, anyone from your club may dance free of charge as guests of Circle Eight." These announcement cards are circulated far and wide by the membership. —*Warren Wagner*

Texas Talk

Bob Parker, re-elected president of the San Antonio Square Dancers' Assn., and his boardmembers are busy making lots of interesting plans for the coming year of square dancing in San Antonio. The Thanksgiving Dance on November 24 had Tod Williams of Garden City, Kansas, calling the do-si-dos.

—*Doloris Breske*

El Paso-ans enjoyed the Star Dusters' 3rd Anniversary Party on October 20 and the Texas Two-Steppers' 11th Anniversary on October 24. SWASDA elected Bill Lynen as President to finish Charlie Beck's unexpired term. Program chairman George Smith has plans under way for the 16th Annual SWASDA Spring Festival on March 8-9. —*Kay Woodward*

Houston's 11th Round Dance Festival will take place on February 15-17. The theme is based on the Space Program and the locale will be the Grand Ballroom of the Rice Hotel.

—*Mary Mallard*

Maryland Mores

New officers for the Mason Dixon Square Dancers' Federation, headquartering in the Baltimore area, are as follows: President, George Stewart; Vice-Presidents, Jerry Ruttman and Dayton Auston; Treasurer, Ted Lent and Secretary, Mary Utz.

West Virginia

The Kera Dudes and Dolls of Ravenswood have a class for future square dancers under way. "Slim" Hall is the teacher and regular caller for the club which meets 1st and 3rd Saturdays at the N.Y.A. Hall. The club plans a big New Year's dance.

Virginia Variety

The Double Stars of Alexandria held their 3rd Annual Harvest Festival on December 1 at Fort Belvoir, with afternoon and evening dancing. Chuck Donahue, the club's regular caller, shared the calling with Louis Calhoun, Walt Swan and Jim Schnabel. Rounds were directed by Paul and Laura Merola.—*Joe Neigh*

Oklahoma Olio

A new square dance club was formed in the Central District of Oklahoma a year ago last October in the town of Moore and named the Moore Promenaders. Their caller is Bob Carsten, a Navy man, who called in Europe for Paris Squares and Evereux Promen-8-ers. The officers and caller have worked together until to this date they have graduated two classes and the club has an active membership of 7 squares. The September beginner class is constituted of 4 squares of dancers.

Alabama Activity

The Mobile Square Dance Association's 10th Annual Azalea Trail Square Dance Festival will be held in Mobile on March 8-9, 1963. The MC will be Manning Smith and the featured callers are Red Warrick and Lee Helsel. Music will be provided by the Rhythm Outlaws. Round dancing with Manning and Nita Smith will be held Saturday morning and afternoon at the Shrine Auditorium. All square dancing will take place at Fort Whiting, Mobile. For further word, write Marvin Donnaud, 501 E. Richardson Dr., Mobile, Ala.

Michigan Meandering

A homecoming for all former members is planned by the Jack Squares at the T. A. Wilson School in Jackson on January 26. This is one of the oldest clubs in the area and Dave Palmer of Ypsilanti has called for it since it was founded 10 years ago. All former members are urged to contact president Charles Brown at 3480 Loren Dr., Jackson. —*T. H. Stanton*

Ohio Observations

The 5th Annual Buckeye State Square Dance Convention is planned for the State Fair Grounds at Columbus on May 3-5, 1963. What's more, these folks had their publicity out on these dates as early as last spring. This is really looking ahead and will probably make for a bang-up affair. P.O. Box 4603, Tri Village Station, Columbus 12, is the place to write.

—*George Wells*

STYLE SERIES:

SOME THEORY ON WHEEL AND DEAL





AN ENLIGHTENING TEST of a square dance basic is to try it out under many different conditions. Theoretically, a definition of a basic is that it should be flexible enough so that it is possible to execute it correctly under almost any circumstance.

A line of four, for instance, might normally be two couples standing next to each other with the lady on the right side of each of the gentlemen. Or, it might be, couples reversed with the lady on the left side of each of the two men. Or it might be two ladies together, two men together, two men in the center, two ladies on the outside, or two ladies in the center with a man on either end. Or it could be a line of four consisting of all men or of all women.

The movement that can follow the definition, taking into consideration all of these possibilities, is truly a phenomenon. Yet it is something that might be desired by every composer of a new movement.

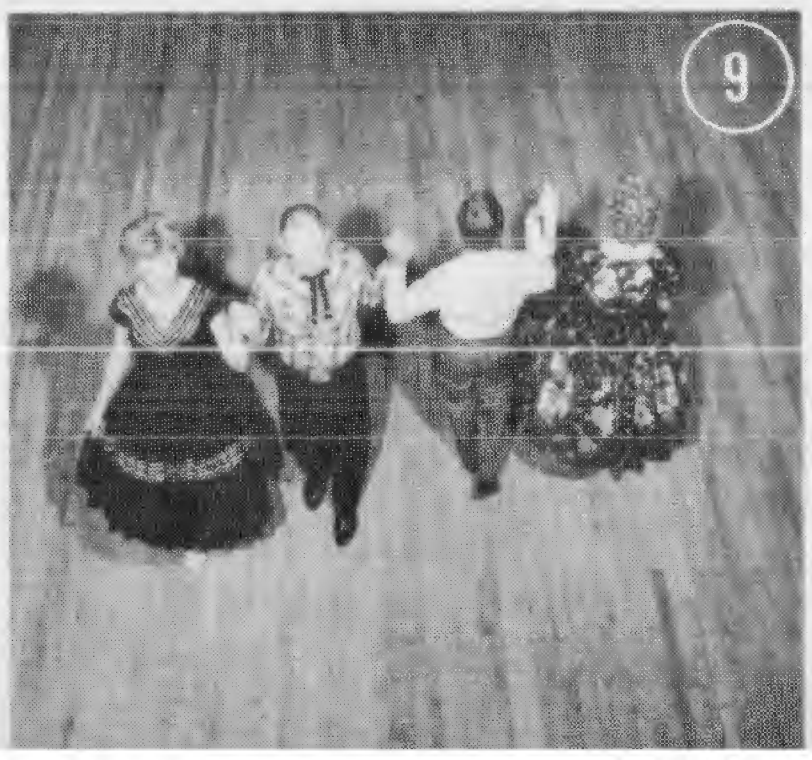
To try out an accepted basic under two rather unique conditions we have taken Wheel and Deal. First check the definition.

WHEEL AND DEAL

Called from a line of four dancers. The right hand couple will do a regular left face wheel with the inside person holding the pivot. At the same time the couple on the left will move forward and wheel right, to fall in behind the other couple.

Checking this familiar basic with a *normal* line of four (1), on the call the couple at the left end moves forward (2) as the couple on the right begins to wheel counterclockwise, the man holding the pivot (3). The original right hand couple continues to wheel as the couple coming from the left moves in behind them (4) and, compensating a bit, finishes so that the other couple is standing ahead of them (5).

Now, let's suppose that the line of four is formed by two couples veering slightly to the left and the two ladies hooking right arms in the center (6). Now *both couples* are at the left end of the line. To follow the definition, the couple at the left end moves forward and starts to wheel clockwise (7) and completing the wheel ends with the other couple in front











of them (8).

Sounds believable? Oh, it's possible to try it in other ways, but this seems to best fit the definition. And it seems even more valid in the next example.

This time, a line of four is formed by two couples as though they had veered slightly to the right with the men hooking left arms in the center (9). Now *both couples* are on the *right end* of the line. On the command, according to the definition, the right end couple will begin to turn counterclockwise with the men nearest the center holding the pivot (10). For an instant the couples are almost facing each other (11). They then adjust slightly to allow the ladies to pass by each other in the center (12) to end, as in the description, with the other couple behind them (13).

From these variations of an already known basic come innumerable possibilities. The goal, of course, as a dancer, is to understand the definition of any basic so thoroughly that when it is given under unusual circumstances the results will hold up to the definition.















By Terry Golden, Colorado Springs, Colorado

THE LITTLE BROWN JUG seems to be one of the most durable of the old time dance tunes. While there are myriad verses, there seems to be relatively little variation in tune. All versions that I know of are certainly close enough to be definitely recognizable as the same tune. There is a little too much melody in it to suit most callers, and so it has never been exactly a popular square dance tune among modern callers of the so-called Western type, but I understand it did service for many singing calls among the old-time groups of the northeastern states. It's a wonderful Polka-type rhythm, and it makes a fine tune for simple round dance mixers for ice-breakers for beginners, and one-night stands.

LITTLE BROWN JUG

Me and my wife live all alone
In a little brown shack we call our own;
She loves whiskey, I love rum,
Ha, ha, ha, don't we have fun!

Chorus: (After each verse)
Ha, ha, ha, you and me,
Little Brown Jug, don't I love thee!
Ha, ha, ha, you and me,
Little Brown Jug, don't I love thee!

I wish I was in Arkansas,
Just a-settin' on a rail
With my Brown Jug under my arm,
And a possum by the tail.

When I go toiling on my farm
Take my Little Brown Jug beneath my arm,
Set me down in the shade of a tree
With the Little Brown Jug in the shade of me.

If I had a cow that gave such milk,
I'd dress her in the finest silk;
Feed her on the finest hay,
And milk her twenty times a day.

I used to sing this in schools once in a while when I was on the road, but there were all too many towns where startled principals showed symptoms of imminent apoplexy at any mention of booze; so I gradually shelved the Jug in favor of treacle. There have been many good records of the Jug, but one I used to find very useful was the 12-inch Tom Dickey version on Folkraft. Printed versions of the song appear in books too numerous to mention, among them, Lomax's "American Ballads and Folk Songs," Macmillan, 1934, (many re-printings); and "The Fireside Book of Favorite American Songs," edited by Boni, published by Simon and Schuster, 1952. The latter book is a very decorative format with delightful illustrations.

THE SQUARE DANCE *SPIRIT* IS STILL *A-L-I-V-E*

By Merv Beckner, Sarnia, Ont., Canada

IN TODAY'S BUSY, regimented square dancing world it is sometimes quite difficult to detect the true spirit of the activity. Competitions in mechanical agility and "level" seem to some folks more important than fun and the opportunity to enjoy each other's participation in square dancing. However, thanks to human emotions and the sometimes hidden but latent desire to practice the Golden Rule, bright spots of kindness occasionally appear which really bring out the true, uninhibited feelings of people.

We have witnessed such an occasion which will very likely be forever remembered by the participants – dancers and callers alike.

Here's How It Happened

A weekend of dancing for "yearling" dancers from Detroit and Sarnia was planned for the Guildwood Inn at Point Elwood, a Sarnia suburb. The facilities could accommodate about 15 sets of dancers. Due to many late cancellations the people managing the event decided at the last minute to call the whole thing off. This was done on a Thursday afternoon. However, a few folks decided to come up to Sarnia for the weekend, anyway. Before leaving Detroit, their caller Doug McKinnon suggested that Dave Mitchell in Windsor would likely be able to put them in touch with dancers in the Sarnia area.

On Friday noon my wife Flo remarked how nice it was to have a quiet, open weekend ahead and I agreed wholeheartedly. However, when I arrived home at 5 P.M., with a date for an evening's round of golf, she told me of a 'phone call from a Mr. Bernie O'Rourke from Detroit, inquiring about weekend dances. No dances were scheduled for either day. Six couples of new dancers were at the Guildwood and more to come on Saturday. I went golfing, Flo hustled around to get the house in order, called Beth Campbell, our club's membership secretary and soon had an evening dance lined up for the Beckner basement.

I cut the golf off short, got home about 8 P.M. and prepared for an evening of dancing. Our Sarnia guests arrived and we discussed what to do on Saturday (the club president was away fishing). At 9 P.M. Bernie O'Rourke 'phoned; they had just discovered that their clocks were an hour behind ours and they were just sitting down to eat. They didn't feel they should come out so late and maybe we could work up something for Saturday. We suggested that they enjoy dinner and then come on out even if just for a gab-fest. Later, two local gents arrived and advised that they were going to have a go at the Guildwood with records and asked us to come. They had been offered the hall for both nights.

This started some dancing from midnight until 2 A.M. with yours truly directing traffic. By this time we agreed to invite the area dancers for a dance on Saturday evening. Telephones buzzed on Saturday and at 8:30 P.M. we started what was really a beautiful evening dance. Fourteen sets of dancers arrived from Sarnia, Port Huron and the Detroit area, dancing to alternate tips from Doug McKinnon, Dick Hyatt, Hugh Kilbreath and myself. The hand of friendship was truly extended in this heterogeneous mixture ranging from beginners with a few lessons to well-seasoned, high-frequency dancers. A voluntary silver collection was taken to help defray hall rental and everyone was just bubbling with laughter and fun.

Newer dancers found themselves assisted through some rather complicated, challenging maneuvers and dancers of long standing got a kick out of rather simple material such as Queen's Quadrille, shorthand style and without calls. In the last tip the international flavor was recognized with Ruth Stillion's, 'Cross Over the Bridge' (our main traffic link between Port Huron and Sarnia is the Blue Water Bridge) and a closing dance using 'Chords Galore' with all four callers passing the mike around.

All in all this impromptu dance ended as a howling success. The callers were justly proud

(Please turn to page 42)

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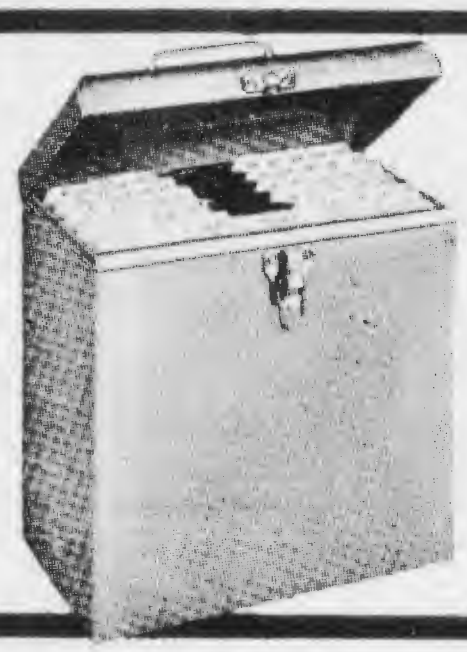
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January 1963

CHALLENGE IS INDEED an interesting word. To some it means tempting the group with new inventions, new names and new ways of maneuvering the dancers. To others it simply means applying basic movements already known by the dancers in unique and unlimited variations. In the category of the latter are some rather unique uses of the see-saw and Ladies Thar that George Elliott has dreamed up. Try these on your dancers without a walk-through.

SEE SAW VARIATIONS

Allemande left your corner maid
Get back home and promenade
Now don't slow down
Keep right on walking those girls around
Gents turn in to a right hand star
Gals keep going just like you are
Pass 'em twice, I don't mean maybe
Walk all around your left hand baby
And see saw your pretty little baby
Back to your corner, a left allemande

Right and left grand
Corn in the crib and wheat in the stack
Meet your own and turn right back
Find old corner left allemande
Walk all around your own little pearl
And see saw round your corner girl
Back to your own go right and left grand

Ladies to the center back to the bar
Gents to the center a right hand star
Go all the way around to where your corners are
Walk all around your left hand lady
And see saw your pretty little baby
Back to the corner a left allemande
Partner right, a right and left grand

One and three go forward and back
Same four square thru
Go all the way around
When you come down
Walk all around you left hand lady
And see saw your pretty little taw
Back to the corner a left allemande
Partner right, a right and left grand

First and third go forward up and back
Same four star thru, California twirl
Walk all around your left hand lady
And see saw your pretty little baby
Back to the corner a left allemande, etc.

Circle right, circle to the left
Reverse back go single file
One by one that's Indian style
Gents step out and turn back
Pass your own
Walk all around your left hand lady
See saw your pretty little baby
Find old corner, left allemande, etc.

One and three go forward and back
Go down the middle, trail on thru
Go round the outside, go around two
Home you go and pass your doe
Walk all around your left hand lady
See saw your pretty little taw
Back to your corner a left allemande
Partner right, a right and left grand

LADIES THAR SERIES

Allemande left and allemande thar
Go right and left but not too far
Boys walk in a right hand star
Shoot that star go down the lane
A right and left with a full turn around
And the ladies chain
Four ladies chain across the star
Turn the opposite gent to a ladies thar
Girls walk in a right hand star
Shoot that star with a full turn around
Go down the lane
A right and left and the gentlemen chain
Four men you star across you do
Opposite lady a left elbow once around
Your corner right and pull her by
An allemande left and you know why
Go right and left grand

You allemande left like you always do
Go right and left and you turn back two
Go right and left to a left hand swing
Gals star right, go cross the ring
Turn the opposite gent to a ladies thar
Girls back up a right hand star
Girls back up, not too far
Girls back out, boys walk in
A right hand star, you star again
Shoot that star with a full turn around
And promenade the corner as she comes down

(More next page)

(More Elliott material)

Allemande left and an allemande thar
Go right and left but not too far
Boys back up in a right hand star
The outside in and inside out
Turn that big old thar about
Ladies in to a ladies thar
Girls back up but not too far
Shoot that star to your corner then
Go right and left and star again
Another ladies thar
Back 'em up girls, not too far
Outside in and inside out
Turn that big old thar about
Boys back up a right hand star
Shoot the star to the right hand girl
And promenade

Allemande left and an allemande thar
Go right and left and you form that star
Boys back up but not too far
Spread that star away out wide
Swat the flea, put the girls inside
In a ladies thar
Girls back up a right hand star
Shoot the star to your corners
For a wrong way thar
Boys back up in a left hand star
Spread that star away out wide
Box the gnat, put the girls inside
To a wrong way thar
Girls back up a left hand star
Walk all around your left hand lady
See saw your pretty little baby
Back to the corner, a left allemande

You allemande left like you always do
Go right and left and you turn back two
Go right and left to a left hand swing
Four ladies chain go cross the ring
Turn the opposite gent to a ladies thar
Girls back up a right hand star
Outside in and inside out
Turn that big old star about
Four men in and star again
Shoot that star with a full turn around
And promenade the corner as she comes down

Allemande left and allemande thar
Go right and left and form that star
Boys back up, not too far
Spread the star away out wide
Box the flea, put the girls inside
To a ladies thar
Girls back up, not too far
Shoot that star just halfway round
A right to your corner, a wrong way thar
Boys back up, not too far
Spread the star away out wide
Then box the gnat, put the girls inside
To a ladies thar
Girls back up a wrong way thar
Slip the clutch, left allemande
Partners all a right and left grand

GRANDE DANCER

By Van Vandever, McAllen, Texas

Four ladies chain like you always do
Then all four couples star thru
New heads cross trail around one,
stand four in line
Forward eight then come on back
Ends square thru on the outside track
Four hands round then U turn back
Center four star thru, pass thru
And meet old corner, left allemande

DISMISSAL DANCE
(Dis Miss'll Dance)

Head ladies chain across the floor
Four ladies chain a grand chain four
The heads go up and back you run
Pass thru on thru, go round just one
Line up four, go up and back
Star thru, double pass thru across the track
The lead couple left and the next one right
Go right and left thru the first in sight
Star thru, pass thru, left allemande

SINGING CALL *

POWDER YOUR FACE WITH SUNSHINE

By Johnny Creel, New Orleans, Louisiana

Record: Lore 1031, Flip instrumental with Johnny Creel

INTRO, BREAK and ENDING:

Four little ladies chain across, you turn 'em with a left around
Join your hands and circle left, you circle round that town
Four ladies roll away, circle left I say
Four ladies roll away, then a grand old right and left that way
Powder your face with sunshine
Box the gnat and look her in the eye (swing that maid)
Swing that pretty maid, take her hand and promenade
And smile, smile, smile

FIGURE:

One and three go forward up and do a full square thru
Count four hands around that ring then go right and left thru
You dive thru, star thru, then cross trail that town
Allemande left with the corner girl, then a grand old right and left around
Whistle a tune of gladness
Box the gnat then you pull her by (swing that corner)
Swing that corner maid, take her hand and promenade
And smile, smile, smile

SPECIAL WORKSHOP EDITORS

Joe Fadler *Round Dance Editor*
Bob Page *Square Dance Editor*
Don Armstrong *Contra Dance Editor*

ONE, TWO, THREE STAR THRU

By Ralph Kinnane, Birmingham, Alabama

Four ladies chain across the track
Head two couples forward and back
Lead to the right, circle up four
Head gents break, line up four
Forward eight and back with you
Then star thru, then a right and left thru
Turn this girl and dive thru, double star thru
Circle half on the side of the world
Inside couples Frontier whirl
Then a right and left thru and turn your girl
Triple star thru
You've got two lines facing out
Go forward out and back with you
Bend the line, go right and left thru
Cross trail back across the land
Allemande left

Note: The star thru starts with man's right and lady's left hand. In a double or triple star thru, each successive star thru is done by alternating hands.

BREAK

Author Unknown

Number one gent, number three girl
Up to the middle, back you whirl
Forward again, swing and whirl
Go twice around then no more
Stop right there, face number four
Split 'em now it's four in line
Go forward and back you're doing fine
Number three gent, number one girl
Up to the middle swing and whirl
Go twice around, face number two
Do a right and left thru that's what you do
Turn 'em around, cross trail thru
U turn back, everybody left allemande

JIM'S JOLLY

By James Veitch, Roscoe, Illinois

Head two couples stand back to back
Boompsa daisy, walk half way round the outside track
Star thru with that pretty taw
Right and left thru with the opposite two
Same two star thru, pass thru
Star thru with the outside two
Pass thru and on you go
Meet those two, do sa do
All the way round like an ocean wave
Rock' em up and down
Right and left thru and turn on around
Pass thru, don't be slow
Meet those two do sa do
Go all the way round to that ocean wave
Rock 'em up and back
Right and left thru that same old track
Now star thru and circle up four
One full turn and then no more
Now duck to the middle and square thru
Four hands around, you're livin' high
Give a right to mama, pull on by
Go left allemande

DIVIDE TO A LINE

By Joe Barcelow, Ionia, Michigan

Heads go forward and back away
Two and four do a half sashay
Heads square thru three-quarters round
Sides divide to a line of four
Forward out and back with you
Ends turn in and pass thru
Allemande left

DIEGO RED

By Bob Dennington, San Diego, California

Two and four go right and left thru
Four ladies chain three-quarters round, turn 'em
One and three pass thru, separate round one
Into the center circle four
Full turn around, first gent
Break to a line of four
Forward four and back with you
Bend the line and star thru
Pass thru, circle up four
Head gents break to lines of four
Forward eight and back, pass thru
Bend the line, bend the line
Cross trail, keep it neat
Star thru the first you meet
Left allemande

SINGING CALL *

YOU'RE NOBODY'S SWEETHEART NOW

By Bob Van Antwerp, Long Beach, California

Record: MacGregor 946, Flip instrumental with Bob Van Antwerp

INTRODUCTION and BREAK:

Join hands and circle left awhile
Reverse back, let's walk it single file
Girls backtrack, twice around the set
Men step in behind your pet
Girls backtrack twice again
Men step in behind 'em then
Walk right along, men backtrack
Partners box the gnat, promenade after that
Promenade somehow
She's nobody's sweetheart now

FIGURE:

One and three (two and four) promenade halfway 'round you go
Down the middle cross trail, 'round one you know
In the center — turn back, eight chain thru and then
Count eight hands across the set, walking two by two
Count 'em over — count 'em back — we will wait for you
Do sa do the outside one, once around you do
A right and left thru, turn her there and dive thru
Square thru three hands, swing the corner you do
Promenade somehow
She's nobody's sweetheart now

Sequence: Figure twice for heads, Break, Figure twice for sides.

Caller's note: Tempo should be retarded slightly.

LOVELY MELODY

LOVE MAKES THE WORLD GO ROUND

By Peggy and Gerry Mace, Ottawa, Canada
Record: Blue Star 1633 (Speed up slightly)
Position: Open-Facing, M's Back to COH, trailing hands joined
Footwork: Opposite, Directions for M

Meas INTRODUCTION

1-4 **Wait; Wait; Bal Apart, Point, —; Bal Together, Touch, —;**
Wait 2 meas: step bwd on L to COH (W to wall), point R twd partner and hold 1 ct; step twd partner and RLOD on R, swing joined hands twd RLOD, touch L toe beside R ft in Open-Facing pos, hold 1 ct.

PART A

1-4 **Waltz Fwd; Change Side, 2, 3; Waltz Fwd; (Face) Side, Draw, —;**
Start M's L and waltz one meas LOD slightly away from partner with W progressing slightly ahead of M to facilitate next movement; releasing hands roll across LOD M R face R,L,R behind W as she rolls L face to end in OPEN pos facing LOD with M on outside, M's L and W's R hands joined; start L and waltz fwd one meas LOD; facing partner with M's back to wall and assuming LOOSE-CLOSED pos step on R swd LOD and draw (touch) L to R.

5-8 **Dip Back (to Wall), —, —; Spot Pivot Half, 2, 3; Dip Back (to COH), —, —; Recover, 2, 3 (W twirls);**
In Closed pos dip back on M's L leaving R ft extended twd COH hold 2 cts; starting fwd M's R spot pivot ½, step L, close R to end M's back to COH; still in Closed pos dip back again on M's L to COH and hold 2 cts; M recovers on R then steps L, R in place while W twirls R under M's L and W's R hand assuming BUTTERFLY pos momentarily.

9-12 **Waltz Fwd; Change Sides, 2, 3; Waltz Fwd; (Face) Side, Draw, —;**
Repeat action of Meas 1-4 in LOD once again ending momentarily in Butterfly pos, M's wgt on R.

13-16 **Dip Back (to Wall), —, —; Spot Pivot Half, 2, 3; Dip Back (to COH), —, —; Recover, 2, 3 (W twirls);**
Repeat action of Meas 5-8 again ending momentarily in Butterfly pos.

PART B

17-20 **Waltz Fwd; Wrap, 2, 3; W Under, 2, 3; (Face) Side, Draw, —;**
Start M's L and waltz 1 meas LOD slightly away from partner; as M continues 1 meas fwd waltz LOD joined hands are swung bwd and low as W does standard L face wrap, M taking W's R hand in his L; releasing W's L hand and assist slightly with his R at W's waist M holds his L and W's R hands high as W passes R,L,R, under joined hands to L side of M while M waltzes L,R,L adjusting to W's movement to end in OPEN pos facing LOD; quickly face partner and momentarily assume BUTTERFLY pos, M's back to wall step on R swd LOD and draw (touch).

21-24 **Waltz Fwd; Wrap, 2, 3; W Under, 2, 3; (Face) Side, Draw, —;**
Start M's L and repeat action of Meas. 17-20 twd RLOD, ending in BANJO pos, M facing wall.

25-28 **Banjo Around, 2, 3; Around, 2, 3; Vine, 2, 3 (W twirls); Thru, Fwd, Fwd (to Closed);**
In Banjo pos M facing wall make a complete turn in 2 waltz meas adjusting to CLOSED pos on cts 2 and 3 of second meas: M starts L and grapevines down LOD as W twirls R,L,R under M's L and W's R; M steps thru on R and L,R almost in place as he places R arm around W's waist and leads her across L,R,L in front of him to end in CLOSED pos facing LOD.

29-32 **Waltz Turn L; Waltz Turn L; Fwd Waltz (W twirls); Fwd, Side, Close;**
Start M's L make ¾ L face turn in 2 waltz meas ending in CLOSED pos, M facing wall: as W twirls R face R,L,R under lead hands M waltzes L,R,L down LOD along side W; M steps fwd LOD on R turning ¼ to face partner in BUTTERFLY pos and steps swd LOD L, close R.

Sequence: A, B, A, B, A then
Ending: Waltz Away; Waltz On to Face; Twirl, 2, 3; Bow and Curtsy.
Last time thru Part A assume OPEN pos and waltz one meas down LOD and slightly away from partner; waltz one meas fwd and on to face; W twirls R face under her R and M's L while M steps L,R touch L; M steps back to L pointing R, W back on R pointing L.

STANDARD STEPS

ST. LOUIS BLUES

By Betty and Clancy Mueller, Whiteland, Indiana
Record: Grenn 14044
Position: Semi-Closed
Footwork: Opposite, Directions for M

Meas INTRODUCTION

1-2 **Wait**

3-4 **Side, Close, Side, Touch; Side, Close, Side, Touch;**
In Semi-Closed pos facing LOD do a two-step apart (M twd COH, W twd wall) and touch M's R (W's L) dropping lead hands and ending with inside hands joined; do a two-step together and touch M's L (W's R) ending in SEMI-CLOSED pos facing LOD.

PART A

1-4 **Fwd, Close, Back, —; Back, Close, Fwd, —; Run, 2, 3; Brush; Run, 2, 3, Brush;**
In Semi-Closed pos step fwd in LOD on L, close R to L, step bwd twd RLOD on L,

hold 1 ct; step bwd in RLOD on R, close L to R, step fwd on R in LOD, hold 1 ct; run LOD L,R,L, brush R; run R,L,R, brush L.

5-8 **Fwd, Close, Back, —; Back, Close, Fwd, —; Run, 2, 3, Brush; Run, 2, Face, Touch;**
Repeat action of meas 1-4 except to end the second run with a face, touch, with M's back to COH in CLOSED pos.

9-12 **Side, Close, Fwd, —; Side, Close, Back, —; Cross, 2, 3, Brush; Walk, 2, 3, Face;**
(Box two-step) In closed pos starting M's L, step to side on L, close R to L, step fwd twd wall on L; step to side on R, close L to R, step back twd COH on R; with M's L, W's R hands joined W crosses to inside under joined hands as M crosses to outside stepping L,R,L, brush R; moving fwd in LOD, R,L,R, touch L and assume CLOSED pos M's back to wall.

13-16 **Repeat Action of Meas 9-12 except Meas 15-16 dance RLOD,** ending in BUTTERFLY pos, M's back to COH.

PART B

17-20 **Side, Behind, Side, Front; Side, Behind, Side, Front; Side, Touch, Side, Touch; Side, Touch, Side, Touch;**
Starting L and moving to L side in LOD do an 8 step grapevine: step to L side in LOD on L, touch R beside L, step to R side in RLOD on R, touch L beside R; step to L side in LOD on L, touch R beside L, step to R side in RLOD on R, touch L beside R.

21-24 **Repeat Action of Meas. 21-24,** manuevering on the last side, touch to end facing LOD in SEMI-CLOSED pos.

25-28 **Fwd Two-Step; Fwd Two-Step; Walk, 2, 3, 4; (W twirls twice)**
Starting on L do 2 fwd two-steps in LOD and walk four steps L,R,L,R, alongside W as she does 2 slow RF twirls in 4 steps, R,L,R,L; ending in SEMI-CLOSED pos facing LOD, ready to repeat dance.

DANCE THRU THREE TIMES

Ending: (Back to COH in BUTTERFLY pos) Side, Touch LOD, Side, Touch RLOD, Twirl, Acknowledge, —.

SMOOTH

RIDING ALONG

By Bud and Barbara Huggins, Bremerton, Wash.
Record: Accent 1050
Position: Open, facing LOD
Footwork: Opposite, Directions for M
Intro: (Wait 8 counts) Turn away from partner (M twd COH, W twd wall) in 4 slow walking steps (making small circle). Join M's L, W's R hands, M facing partner and wall.

Meas PART A

1-4 **Cross Two-Step; Face Two-Step; Side, Close, Fwd, —; Side, Close, Back, —;**
W crosses twd COH under M's L as M crosses twd wall; on second two-step partners turn to face assuming CLOSED pos; step L swd RLOD, close R to L, step fwd twd COH L, hold; step R swd LOD, close L to R, step back R, hold (box two-step) release M's R & W's L hand, retaining M's L & W's R.

5-8 **Cross Two-Step; Face Two-Step; Side, Close, Fwd, —; Side, Close, Back, —;**
Repeat Meas 1-4 with M facing COH and partner, ending in Closed pos with M facing wall.

9-12 **Dip, —, Recover, —; Side, Close, Cross, —; Side, Close, Back, —; Side, Close, Fwd, —;**
In Closed pos M dips bwd twd COH on L, recovers on R (transferring wgt smoothly); step swd L LOD, close R to L, cross L in front of R (twd RLOD) (W XIB); step swd RLOD on R, close L to R, step back with R twd COH; step LOD with L, close R to L, step fwd twd wall with L.

13-16 **Side, Close, Thru, —; Turn Two-Step; Turn Two-Step; Twirl, —, 2, —;**
Step R swd RLOD, close L to R, step thru in front of L with R (twd LOD) (W also XIF); two turning two-steps followed by one slow RF twirl for W as M takes 2 walking steps LOD, assume SEMI-CLOSED pos facing LOD.

PART B

17-20 **Walk, —, Walk, —; Cross, —, Cross, —; Cut, Back, Cut, Back; Dip, Back/Lift, Recover, Touch;**
Walk LOD L, R turning to face partner; M cross L over R twd RLOD placing wgt on L (W also XIF), cross R over L placing wgt on R turning to face LOD; cross L over R (placing wgt on L), step back on R assuming wgt, then step back again with L (still keeping L crossed over R), taking wgt with L step back with R (taking wgt on R); bring L ft to outside (W-R ft), dip bwd with L, lifting R, step fwd LOD R, touch L beside R maintaining SEMI-CLOSED pos.

21-24 **Repeat Meas 17-20.** On recovery turn slightly twd partner and wall to begin Part A.

Sequence: Intro, A, B, A, B, A, Ending.
Ending: On last time thru Part A following twirl turn away from partner (M twd COH) (W twd wall) and back in 3 slow walking steps (small circle). Join M's R and W's L hands and acknowledge on count 4.

HITCH GIMMICK

ANYTIME

By Blackie and Dottie Heatwole, McLean, Virginia
Record: Windsor 4683
Position: Intro, Open-Facing, M's R and W's L hands joined; Dance, Semi-Closed pos, both facing LOD.
Footwork: Opposite, Directions for M

Meas INTRODUCTION

1-4 **Wait; Wait; Apart, —, Touch, —; Together (to Semi-Closed), —, Touch, —;**
Wait 2 meas in OPEN-FACING pos: step

bwd twd COH on L, hold 1 ct, touch R beside L, hold 1 ct; step fwd twd partner on R taking SEMI-CLOSED pos facing LOD, hold 1 ct, touch L beside R, hold 1 ct.

DANCE

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Turn In, Fwd, Turn Out (to Semi-Closed); Walk, —, 2, —;**
Start L ft and do two fwd two-steps down LOD: still in Semi-Closed step fwd in LOD on L with R remaining in place, turning in (with swivel action) twd partner ½ R face (W L face), placing wgt on R releasing M's R and W's L hands to end facing RLOD in LEFT-OPEN pos, step fwd in RLOD on L with R remaining in place, releasing handhold and placing wgt on R to end facing LOD in SEMI-CLOSED pos; start L and take 2 slow steps down LOD.

5-8 **Repeat Action of Meas 1-4** except to face partner on last step on meas 8 in LOOSE CLOSED pos, M's back to COH.

9-12 **Side, Behind, Side, Behind; Roll, —, 2, —; Bwd Two-Step; Back, Face, Thru, — (to Semi-Closed);**
Step swd in LOD on L, step R XIB of L (W XIB also), step swd again on L, step R XIB of L; start L and roll down LOD in 2 slow steps (M turning ¾ L face, W R face) to end in LEFT-OPEN pos M's L and W's R hands joined facing RLOD; start L and do 1 two-step bwd in LOD; step bwd in LOD on R, bwd again on L turning ¼ L face (W R face) to face partner, step thru in LOD on R (both XIF) taking SEMI-CLOSED pos to face LOD, hold 1 ct.

13-16 **Fwd, Close, Fwd, Swing; Back, Close, Back, Touch; Apart, Touch, Together (to Semi-Closed), Touch; Fwd, Touch, Face, Touch (to Loose-Closed);**
Start L and do 1 fwd two-step down LOD, swing R fwd (short swing); start R and do 1 two-step bwd in RLOD, touch L to R; step swd COH on L (W R twd wall) to OPEN pos, touch R to L, step swd twd partner on R to SEMI-CLOSED pos, touch L to R; step fwd in LOD on L, touch R to L, step bwd in RLOD on R turning ¼ R to face partner and wall, touch L to R taking LOOSE-CLOSED pos, M's back to COH.

17-24 **Repeat Action of Meas 9-16** except to end in CLOSED pos with M facing LOD, on counts 3 & 4 of meas 24 step bwd in RLOD on R, touch L to R as W takes short step bwd on L turning ½ L to face partner in Closed pos, touch R to L.

25-28 **(Box) Side, Close, Fwd, —; Side, Close, Back, —; (Hitch) Back, Close, Fwd, Close; Walk, —, Walk/Turn, —;**
Step swd COH on L, close R to L, step fwd in LOD on L, hold 1 ct; step swd twd wall on R, close L to R, step bwd twd RLOD on R, hold 1 ct; step back twd RLOD on L, close R to L, step fwd down LOD on L, close R to L; still in Closed pos start L and take 2 slow steps in LOD turning ¼ R on second step to face wall.

29-32 **(Box) Side, Close, Fwd, —; Side, Close, Back/Turn, — (to Banjo); (Hitch) Back, Close, Fwd, Close; Walk, —, 2, — (to Semi-Closed);**
Step swd in LOD on L, close R to L, step fwd twd wall on L, hold 1 ct; step swd twd RLOD on R, close L to R, step bwd twd COH on R turning ¼ L to face LOD adjusting to BANJO pos, hold 1 ct; step bwd twd RLOD on L, close R to L, step fwd in LOD on L, close R to L; in Banjo pos take 2 slow steps fwd in LOD, as W steps back in LOD on R turning ¼ R to face COH, continue R face turn stepping thru in LOD on L assuming SEMI-CLOSED pos, both facing LOD.

PERFORM ENTIRE ROUTINE A TOTAL OF TWO TIMES

Ending: Fwd, Back/Face, Apart, Point;
In Semi-Closed pos step fwd in LOD on L, step back on R turning ¼ R to face partner, step bwd twd COH on L, point R fwd twd partner and acknowledge.

BEND THE LINE BREAK
By Charlie Turpin, New Orleans, Louisiana

Heads go forward and back you do
Forward again and star thru
Pass thru, star thru
Go forward eight and back in time
Pass thru, bend the line
Pass thru, bend the line
Pass thru, bend the line
All join hands and make a ring
Circle left, don't take all night
Four ladies roll to the right
Allemande left

IT'S HER AGAIN
By Merl Olds, Los Angeles, California

First and third go into the middle then move way back
Square thru four hands round on the inside track
Do sa do your corner when she comes in view
Make an ocean wave when you're thru
Balance forward ,then back again
Break in the center, wheel half around balance again
Arch in the middle, ends turn in like that
Girls duck thru, then U turn back
The girl you're facing, left allemande

CONTRA CORNER

CANADIAN BREAKDOWN
By Ralph Page, Keene, New Hampshire

1, 3, 5 active and crossed over
Balance your partner
Do si do
Allemande left with the one below and
Balance four in line
Swing your partner in the center
Down the center, same way back and cast off
Right hand star with the couple above
Left hand star back to place

BENT BUT NOT BROKEN

By Bill Hansen, Santa Barbara, California

Heads go right and circle up four
Head gents break and line up four
Let's bend the line then California twirl
Now bend the line, go right and left thru
Let's bend the line then California twirl
Now bend the line and cross trail thru
Left allemande

STANDARD STUFF

SQUARE 4 BREAK

By Tim Martin, Bellingham, Washington

One and three lead out to the right
Circle four, heads break and make a line
Forward eight and back with you
Square thru with the outside two
Count four hands and when you're thru
Inside ladies chain
Same four square thru, separate around one
Face those two right and left thru
Dive thru, double pass thru
First go left, second go right
Pass thru with the first in sight
Go on the next right and left thru
***Roll the girls a half sashay**
Square thru all the way around
Look for Mother, right and left grand

or

***Two lines of four forward up and back I say**
Roll the girls a half sashay
Pass thru, centers arch ends turn in
Square thru three-quarters
There's the corner, left allemande

BREAK FIVE

By Bob Kim, Roselle, Illinois

One and three square thru three-quarters round
Count to three, you're facing out
Separate, go around one
Four in line, hear me shout
Forward eight and back that way
Two in the middle do a half sashay
Then bend the line, you're doing fine
Star thru across from you
Dive thru, square thru
Count five hands, yes, count to five
Pull 'em by, left allemande

ZANY DANE

By George Vagtborg, San Diego, California

One and three right and left thru, turn your girl
Half square thru, yes you do
California twirl, then
Square thru three-quarters round, three hands Jack
Then U turn back
Box the gnat, look her in the eye
Pass thru
Half square thru the outside two
California twirl, then
Square thru three-quarters round, keep in time
California twirl, then
Bend the line and when you do
Star thru, left allemande

EASY PICK'UNS

By Milton Lease, Palm Springs, California

Heads to the center, back with you
Star thru, cross trail thru
U turn back, pass thru
With the sides star thru, cross trail thru
U turn back, pass thru
Bend the line, star thru, cross trail thru
U turn back, pass thru
Those who can star thru, cross trail thru
U turn back, pass thru
Separate, go around one
Face that girl, do a left allemande

SINGING CALL *

MARY ANN

By Ruth Stillion, Arcata, California

Record: Windsor 4815, Flip instrumental with Dave Taylor, Detroit, Michigan

OPENER, MIDDLE BREAK and CLOSER:

Your corners allemande, box the gnat with Mary Ann
Four ladies promenade inside the farm
Come back home and swing and whirl
Swing 'em boys, then put the girls back-to-back
Men promenade outside the farm
Oh, why don't someone marry Mary Ann (turn her left)
Your corners do sa do, come back one, promenade the land
She can shoot and she can plough, she can even milk a cow
Oh, why don't someone marry Mary Ann

FIGURE:

Head two ladies chain I say, same two girls a half sashay
Heads go forward up and back with you (star thru)
Circle four with the outside two, head gents break, that's whatcha do
Go forward eight and back, the center two (square thru)
Outside four a left allemande and a right hand round your own
Corners swat the flea, then promenade that pretty girl home
Promenade, go round the farm, you can do yourself no harm
Oh, why don't someone marry Mary Ann

Alternate promenade patter:

Promenade, go round the ring, she's a'hankerin' to swing
Promenade, go round the floor, she can do the morning chores
Promenade, go two by two, while she makes some mountain dew
Ain't no feller, boy or man, can shoot a rifle like she can

Tag Ending:

Promenade her home to stay, she'll be twelve next groundhog day
Oh, why don't someone marry Mary Ann
She's got a trousseau
Why don't someone marry Mary Ann

FROM THE EXPERIMENTAL LAB

The following drills have been designed to work over the experimental movement Shuffle and Wheel developed by Jim Maullar and presented on page 62 of this issue.

SHUFFLE AND WHEEL

#1
One and three will bow and swing
Side ladies chain across the ring
Heads to the right and circle four
Head gents break to a line of four
Go forward eight and back you reel
Then pass thru and shuffle and wheel
Dive thru, star thru, cross trail
There's the corner, left allemande

#2
Two and four do a right and left thru
Turn the girls and chain 'em too
Heads to the right and circle four
Head gents break and line up four
Go forward eight and back you reel
Then pass thru and shuffle and wheel
Square thru across from you
Count to four and when you do
Shuffle and wheel, then square thru
Four hands around, here's the deal
When you're thru just shuffle and wheel
Lady in front, left allemande

#3
Heads go forward, back with you
Go forward again and square thru
Count to four and when you're thru
Square thru with the outside two
Four hands round, here's the deal
When you're thru shuffle and wheel
Dive thru, double pass thru
First couple left, next go right
Now Dixie chain and watch it man
Girls turn around, left allemande

#4
Promenade now and don't slow down
One and three will wheel around
Right and left thru the couple you found
Turn on around and pass back thru
Shuffle and wheel then star thru
Bend the line then pass thru
Shuffle and wheel then star thru
Cross trail thru, left allemande

#5
Two and four a right and left thru
Turn the girls and chain 'em too
Heads to the right and circle four
Head gents break and line up four
Go forward eight and back you reel
Then pass thru and shuffle and wheel
Star thru, pass thru, shuffle and wheel
Star thru, pass thru, shuffle and wheel
Allemande left with your left hand

#6
Two and four will bow and swing
Head ladies chain across the ring
Heads to the right and circle four
Head gents break and line up four
Go forward eight and come on back
The center four will box the gnat
Right and left thru the other way back
Go forward eight and back you reel
Then pass thru and shuffle and wheel
Half square thru, shuffle and wheel
Half square thru, shuffle and wheel
Now star thru, California twirl
Promenade around and keep this girl
Heads wheel around, right and left thru

SINGING CALL *

OH SUSANNA

By Merl Olds, Los Angeles, California

Record: Sets in Order 130, Flip instrumental with Jack Jackson, Columbus, Ohio

OPENER, MIDDLE BREAK and CLOSER:
One and three will promenade half way round the square
In the center half square thru, swing the corner there
Swing that gal and promenade
Couples one and three (two and four)
Wheel around, cross trail, U turn back for me (once more)
Right and left thru now, turn and whirl away
Swing the right hand lady boys, take her home I say
(Sing) **Oh Susanna, don't you cry for me**
Goin' to Alabama, a banjo on my knee
FIGURE:
All four ladies promenade, once around the square
Box the gnat, gents star left, she's waitin' for you there
Box the gnat once again, pull the lady by
Swing the corner lady, Susanna don't you cry
Left allemande new corner. do sa do you see
Once around, promenade, I'm leavin' Tennessee
(Sing) **Oh Susanna, don't you cry for me**
Goin' to Alabama, a banjo on my knee
Sequence: Opener, Figure twice, Middle Break, Figure twice and Closer

CAST OFF KINDERGARTEN

By Willard Orlich, Akron, Ohio

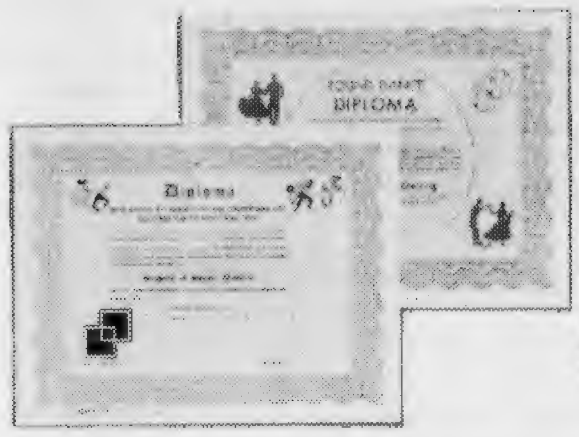
Heads to the right and circle four
Head gents break to a line of four
Forward eight and back again
Pass thru, cast off three-quarters round
Form new lines, go forward and back
Pass thru, cast off, go full around
Same lines you're facing out
California twirl, go forward and back
Pass thru, cast of half way round
Cross trail thru, find the corner
Left allemande

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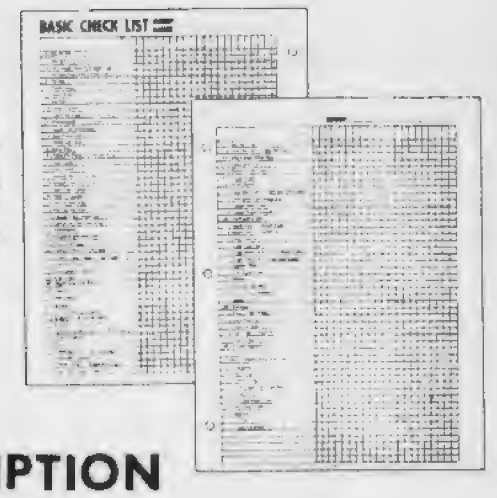
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(Letters, continued from page 3)

Windows at opposite sides represent the Side Couples.

The Square deck floor and Square Garage overlap, representing the Square Dance Symbol.

The large patio in front has a Chain Across and the opposite side is the Chain (in) Back.

It was built with space in mind to Twinkle Out, have Shortcake and Grapevine back.

I know, because I am that caller.

Edward Baggett
Mangum, Okla.

Dear Editor:

. . . So many people "down" the National Conventions . . . but they are still just as much fun to me and as for the callers, there are quite a few area callers, unheard, undiscovered, who are worth going to hear and dance to. We enjoy going to the different states to see the sights and have a reunion with old friends. It's hard for me to understand why these national callers who became known to lots of us are quitting the National Convention . . .

Sara Null
Jackson, Miss.

Dear Editor:

We have recently returned to our home in Illinois after living in Sahagun, Hidalgo, Mexico, for one and half years . . . After we perfected our technique we found it very easy to teach the Mexican people to square dance. They have a natural rhythm and learn quickly.

C. W. Weiler
Des Plaines, Ill.

Dear Editor:

. . . I wouldn't be without your magazine any more so I sent my renewal in a little early. I am only an amateur caller but think your



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magazine the best. Your system of rating new records has been especially helpful to me because I have to order all my records without a chance to hear them beforehand.

Frank M. Behimer
Kim, Colo.

Dear Editor:

. . . Sets in Order is, we feel, one of the very nicest things that has ever happened to square dancing.

Vaughn Parrish
Boulder, Colo.

Dear Editor:

I was very interested to learn about the State Directory in Ohio from Sets in Order. Would you know if any more have done this? My reason for asking is we are planning a trip across country to St. Petersburg, Fla. next summer.

We want to drive and stop in a town at night that has square dances going . . . Whatever you can do for me would be appreciated very much.

Thomas Ketabam
16910 S.E. Alder, Portland, Ore.

We're compiling a list of State Directories that are available to the public and would appreciate receiving samples from as many different areas as possible. In turn we plan to print this list in a coming issue.—Editor.

Dear Editor:

In the past three years I have noticed that fewer and fewer people are taking the time to answer a letter when written to. What has happened to the little courtesies with which we used to show our respects when one person wrote another?

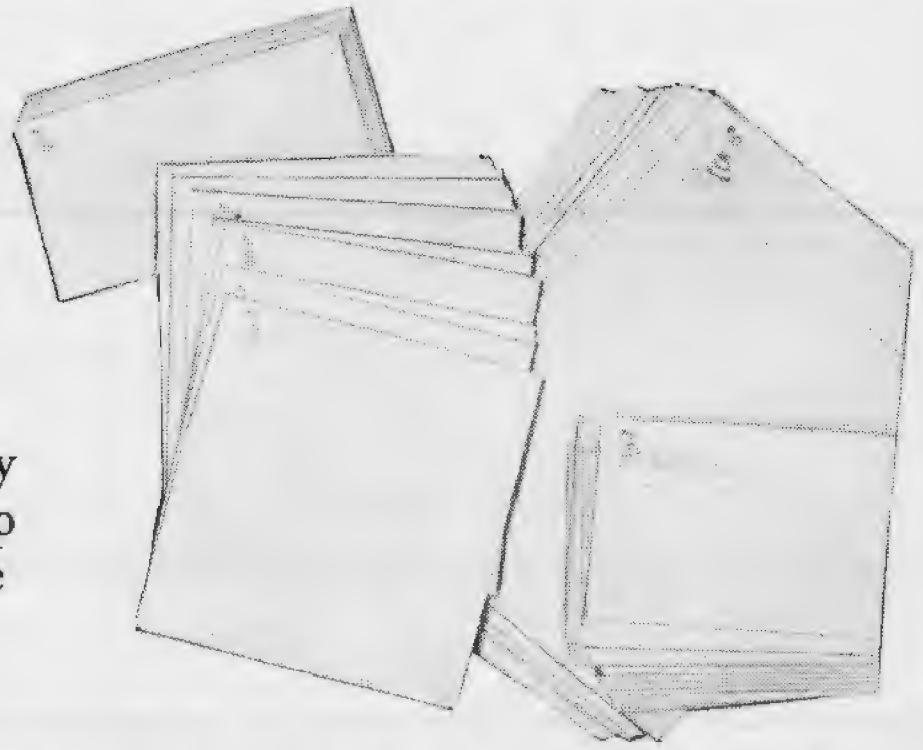
I was taught in my early years of schooling to be respectful in sending a reply to those who were good enough to take the time to write to me . . .

Would it be asking too much of you to run an article on the common courtesy of answering that letter? You might call this a "Hot Potato," but I do think something should be done to show how disrespectful it is not to answer. This is especially important in the square dance field because of arrangements with callers, etc., as well as in the social aspect.

Jack Farrell
Clearwater, Fla.

There's no doubt about it, good common courtesy does indicate an answer to a letter and the writer is at least entitled to an acknowledgment. One help we've discovered that does bring back

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a quicker reply is a self-addressed paid postcard. Often we even go a step further and write out the answer asking that the correspondent need only check the correct answer and then put the card in the mail. In defense of the traveling caller who does get quite a bit of mail, he's very often his own secretary and answering letters between trips is not a simple task. His problem is often multiplied when he does answer a request and he does state a fee and says he is able to make a calling date only to wait weeks, sometimes months, to get a confirmation. Many times those writing for dates ask as many as a dozen callers, decide on one and then fail to inform the others as to their decision. And so it would appear that the courtesy of answering our mail promptly is a new year's resolution we could all adopt for 1963.—Editor.

Dear Editor:

. . . May I take this opportunity to say "Hats Off" to such a wonderful and informed group as you folks who keep us callers and dancers together throughout the world . . .

Earl R. McCallum
New Orleans, La.

Dear Editor:

I want to express my admiration and thanks

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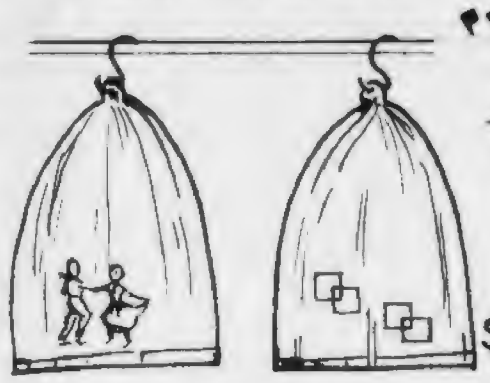
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for the wonderful job that S.I.O., the editor and the staff as a whole, have been doing.

Bill Johnston's letter to the editors of Time (upon the occasion of their printing a square dance article) was well done, but I don't believe that square dancing folks need to feel apologetic or ashamed of their hobby's ancestry. Square dancing will be judged by our own behavior as square dancers and human beings.

I dare say that if any one thing will kill square dancing it will be the callers. It is not enough for a caller to do a good job of calling. He must plan his evening's program carefully to see that it has plenty of *variety* and *change of pace*.

Carl E. Pekula
Dearborn, Mich.

Dear Editor:

I have enjoyed reading your magazine and have received a lot of helpful information from it that has helped my calling.

Al Aldridge
Indianola, Iowa

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(Continued from page 27)

and pleased to have been able to keep the whole floor dancing at all times and people openly expressed their feelings without hesitation. The spirit was great and memorable.

I have no doubts that this sort of thing has happened in different forms before. However, it was a novel occurrence for us and the dancers here. The whole thing was wrapped up nicely by a letter from Bernie O'Rourke when he got back home to Detroit. Part of it follows,

"This is a personal thank-you for the warm-hearted reception that you and your wife extended to a stranger in town. To say that I was amazed at the results of my 'phone call would be a gross understatement . . . We had hoped for a lead to a dance but were treated instead to an experience that can only happen once in our lifetime. We will treasure always your complete understanding of our desire for square dance fun and your immediate and sustained friendship throughout our stay. Our little group left Sarnia on 'Cloud 9' and will re-live the 'Lost Week-End' forever . . ."

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(What Are They Dancing?, continued from page 13)

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The CALLER OF THE MONTH



Keith Martin Photo

Jim Mayo — South Acton, Mass.

AS A TEENAGER, back in 1947, Jim Mayo first ventured onto a square dance floor. Ralph Page of Keene, N.H., was calling and two years later it was he who was standing by as Jim called for the first time. During college years, Al Brundage introduced Jim to western style dancing and encouraged his calling efforts.

A sustained emphasis on rhythm in music and a calling beat that dancing feet can't ignore have made Jim one of New England's busiest callers. He is club caller and teaches classes for three clubs in the Merrimack Valley and is in frequent demand as guest caller for clubs and festivals. He has attended several institutes and has been on the staff at Al Brundage's Labor Day Weekends in Pittsfield, Mass. for three years.

In addition the Mayo's (his wife Clara has also been dancing since high school days) lead a round dance club and their two round dance classes each year are filled to hall capacity. They believe that couples who learn to enjoy rounds are prone to continue square dancing longer, so they devote considerable time to this phase.

Jim is currently president of the Tri-State Callers' Assn. and Secretary of the New England Council of Callers' Associations. It is his

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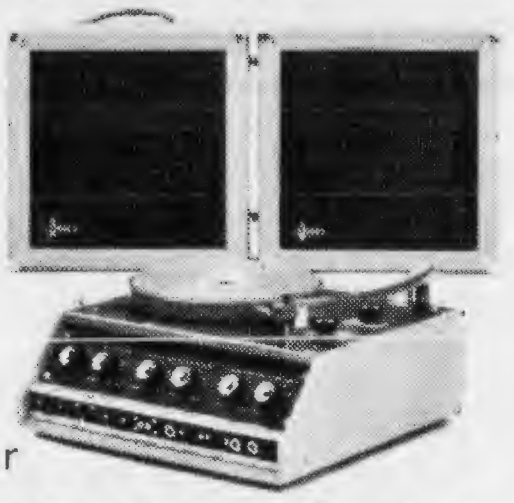
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belief that a caller's responsibility includes leadership and action in every aspect of square dancing. His schedule is an attempt to live up to this.

All the dance activity is still a hobby for the Mayos, altho' he drove about 25,000 miles last year in connection with square dancing. Jim works as a buyer for a research laboratory. When asked how he keeps up the pace, Jim just smiles and says, "I love it," altho' he does wish that in winter he had more time for skiing – a competing enthusiasm.

PREMIUM PLAN AWARDS

Among those who have taken advantage of the special offer of square dance jewelry on the Sets in Order Premium Plan for selling subscriptions have been the following, who have made their selection: Mrs. Victor Karren, Utah; Ray Ganser, Alberta, Canada; Marion Pepper, Dela.; Wim Timmermans, Winnipeg, Canada; and Hillis Hauck, California. Jim Baker of Huntsville, Ala., has been awarded an Electro Voice Mike for his participation in the Premium Plan.

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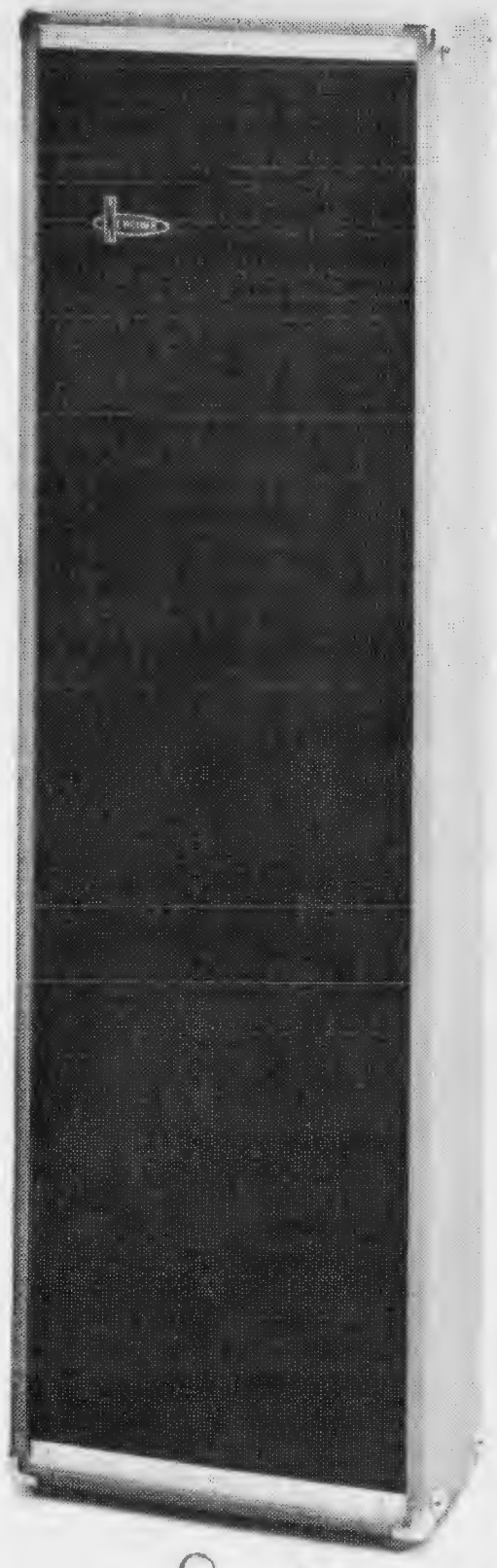
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AL MAJORS

After about a year's illness, Al Majors of Bishop, Calif., passed away in November. Al was a past Director of Associated Square Dancers, went into the calling field and did a lot of work with young people in square dancing. He called for some 6 or 7 years in the Los Angeles area and was a member of the Callers' Pow Wow. Al was a real credit to his hobby.

NEW AREA PUBLICATIONS

A brand new, 32-page area magazine made its debut in October. It is the Mid-Atlantic Square Dancer, published in Sadsburyville, Pa., with Morris Groce as Editor. The magazine is neat and legible, covers square dance news in the Pennsylvania-New Jersey-Maryland-Delaware area. Features are letters, square and round of the month choices and a healthy percentage of advertising.

Caller Bob Dawson is putting out a mimeoed bulletin called Dancin' With Dawson, published by him and his wife Shirley in Sarasota, Fla. Some news, dance directions and pertinent advertising are included.

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PAGING THE ROUNDANCERS



Photo by Bill Cunningham, The Province

Dick and Jeanne Cameron
Vancouver, B.C., Canada

DICK AND JEANNE CAMERON comprise one of those efficient, well-disposed teams who have been at the calling and teaching business for some nine years now. Dick does the square dance calling while Jeanne instructs and cues the round dances.

The round dancing really holds the primary place in the Camerons' affections because they have both always enjoyed ballroom dancing, particularly waltzing. Jeanne spent several years in ballet as both student and teacher.

Since Dick and Jeanne feel that round and square dancing go hand in hand, they give more than the usual amount of round dance instruction in their square dance clubs. They believe that good styling, instilled with the round dancing, carries over into the square dancing, too, and makes a more beautiful and rhythmic square dancer.

The Camerons run the Vancouver Hayloft where they call for four of the square dance clubs with a membership of over 400 dancers each week. They also have beginner classes in school halls and manage to start about 20 squares of dancers each year. They also take the beginners for round dance basics. As might be expected there is almost 100% participation

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(Records, continued from page 6)

and left thru — Dixie chain — girls turn back — swing — promenade — heads wheel around — square thru ¾ — bend the line — right and left thru — cross trail — corner box the flea — promenade.

Comment: Excellent music and a well written and interesting dance. Good singers will put this one over. Voice range may be a little wide for some callers. Rating ☆☆+

YOU'RE NOBODY'S SWEETHEART NOW
MacGregor 946 *

Key: F **Tempo:** 136 **Range:** High HD Low LD
Caller: Bob Van Antwerp
Music: Standard 2/4 — Accordion, Piano, Guitar, Drums, Bass
Synopsis: Complete call printed in workshop



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1641—DOWN AT THE ROADSIDE INN
Caller Al Brownlee
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1642—OLD HECKLER
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Caller, Al Brownlee
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1645—ROSE ROOM
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By Elmer & Pauline Alford
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Rounds

1646—THAT'S MY WEAKNESS
By Bryce & Elner Reay, Dayton, Ohio
RAMBLIN' ON
By Arthur & Viola Leslie, Corpus Christie, Texas
Rounds

BOGAN

1144—BROWN EYES
Caller: Joe Robertson
Flip instrumental

1145—SILVER DEW
Caller: Tommy White
Flip instrumental

LORE

1033—A GOOD MAN IS HARD TO FIND
Caller: Johnny Creel
Flip instrumental

1034—FIVE MINUTES MORE
Caller: Bob Augustin
Flip instrumental

1035—THINGS
Caller: Johnny Pierce
Flip instrumental

1036—EVERY MAN A KING
Caller, Bob Augustin
Flip instrumental

1037—MR. SANDMAN
Caller, Sal Fanara
Flip instrumental

1038—MUSKRAT RAMBLE
Caller, Johnny Creel
Flip instrumental

KEENO

2220—STEEL GUITAR RAG
Caller: Harold Bausch
Flip instrumental

2230—PICKIN' UP A STORM
Key of A and
DETOUR, Key of A
Hoedowns

2240—THE RICHEST MAN IN THE WORLD
Caller: Harold Bausch
Flip instrumental

BENZ

1211—WOODEN HEART
Caller: Ben Baldwin, Jr.
Flip instrumental

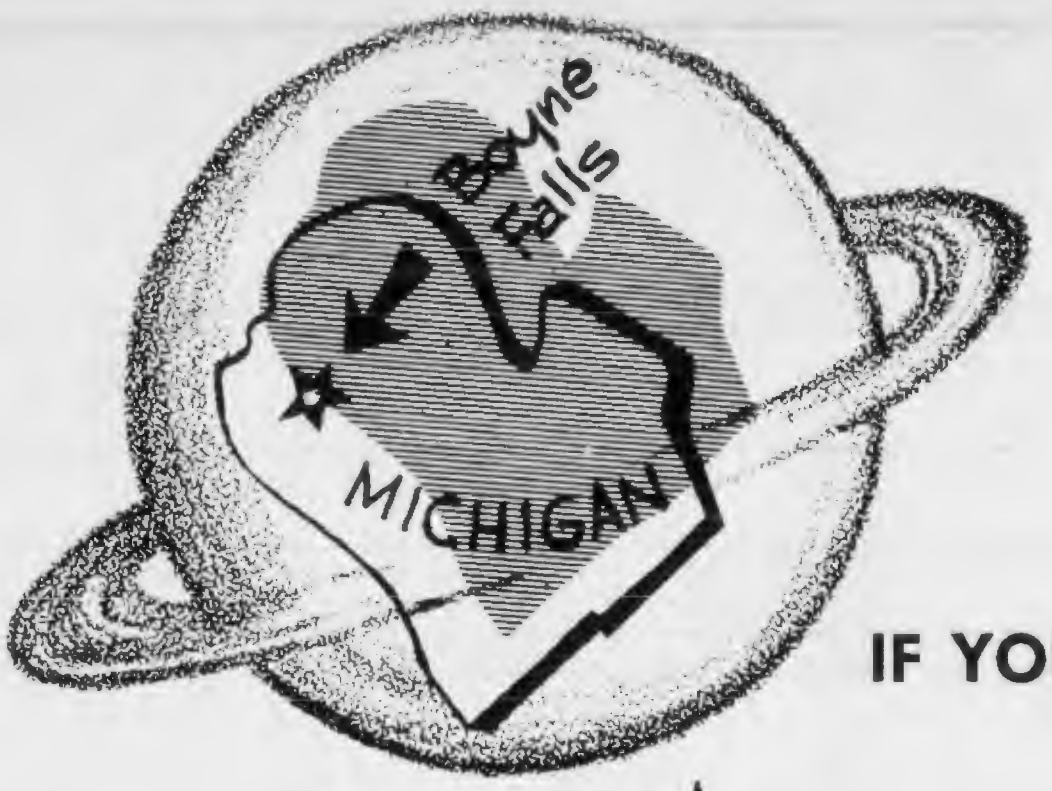
1212—AMY AND ME and
SLO-BOAT
Rounds

1214—ARE YOU FROM DIXIE
Caller: Ben Baldwin, Jr.
Flip instrumental

1215—LOOSE GOOSE and
RANDY LYNN RAG
Hoedowns

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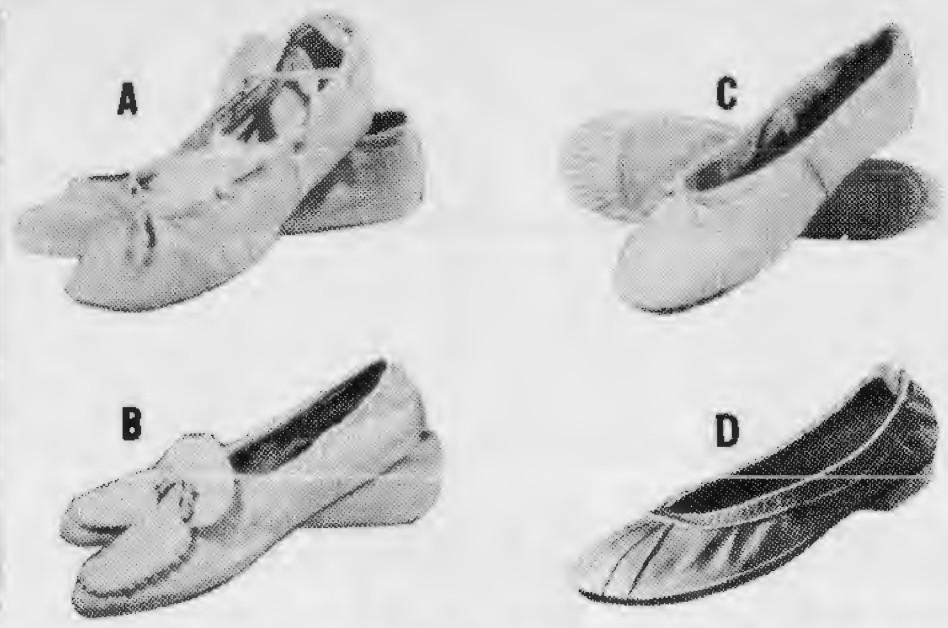
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Comment: Good music, a good tune and easy but interesting dance patterns will make this one popular. Good singers will have no trouble on the high notes. Rating ☆☆☆

THEY'LL BE SOME CHANGES MADE
Blue Star 1631
Key: G **Tempo:** 124 **Range:** High HD Low LD
Caller: Andy Andrus
Music: Standard 2/4 — Saxophone, Guitar, Piano, Drums, Bass, Clarinet
Synopsis: (Break) Circle — allemande — promenade — heads wheel around — right and left thru — cross trail — allemande — grand right and left — promenade — swing. (Figure) Ladies chain — circle — heads up and back — cross trail around one to a line of four — up and back — box the gnat — circle — allemande — partner right — corner box the flea — promenade.
Comment: A familiar tune, a well written and easy dance pattern plus danceable music makes this a potential hit. Rating ☆☆+

OH SUSANNA — Sets in Order 130 *
Key: C **Tempo:** 128 **Range:** High HA Low LC
Caller: Jack Jackson
Music: Standard 2/4 — Banjo, Accordion, Piano, Drums, Bass
Synopsis: Complete call printed in workshop.

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Comment: A tune everybody knows, a chance for the dancers to sing, well timed dance patterns that are interesting and easy makes this fun to dance and a pleasure to call. Rating S.I.O.

MARY ANN — Windsor 4815 *
Key: D **Tempo:** 128 **Range:** High HC
Caller: Dave Taylor Low LB
Music: Standard 2/4 — Saxophone, Banjo, Drums, Piano, Bass, Baritone horn
Synopsis: Complete call printed in workshop.
Comment: Outstanding music, interesting lyrics and a well written dance makes this a sure fire hit. Rating ☆☆☆

BYE BYE BLACKBIRD — Old Timer 8182
Key: E **Tempo:** 126 **Range:** High HB
Caller: Wayne West Low LD
Music: Standard 2/4—Piano, Drums, Bass, Guitar, Accordion, Clarinet
Synopsis: (Break) Allemande — forward two for a thar star — shoot star, pass one — promenade — heads wheel around — right and left thru — star thru — left allemande — promenade. (Figure) Head ladies chain — sides lead right, circle to a line — up and back — pass thru — wheel and deal — centers square thru ¾ — allemande — walk by one — swing next — promenade — swing.
Comment: Music is good and dance patterns are conventional and well timed. Rating ☆☆

POWDER YOUR FACE WITH SUNSHINE
Lore 1031 *
Key: C **Tempo:** 131 **Range:** High HC
Caller: Johnny Creel Low LC
Music: Standard 2/4 — Guitar, Piano, Drums, Bass, Violin, Saxophone
Synopsis: Complete call printed in the workshop.
Comment: A smooth flowing dance that is easy to call and fun to do. Rating ☆☆+

MEXICAN POLKA — Tahoe 501
Key: A flat **Tempo:** 128 **Range:** High HC
Caller: Lloyd Springer Low LC
Music: Western 2/4 — Piano, Violin, Bass, Accordion, Guitar
Synopsis: (Figure) Circle — corner do sa do — partner left — men star right — partner left — corner right for wrong way thar — throw in clutch — same lady do sa do — promenade — heads wheel around — star thru — square thru ¾ — corner allemande — do sa do — swing — back out to a ring.
Comment: Same tune usually associated with "Jessie Polka." Music is well done but violin is quite strong in places and will bother some callers (others will like it.) Dance patterns are conventional. Rating ☆+

BOUQUET OF ROSES — Western Jubilee 906
Key: C **Tempo:** 124 **Range:** High HC
Caller: Mike Michele Low LB
Music: Western 2/4 — Guitar, Organ, Bass Guitar, Piano
Synopsis: (Break) Allemande — right and left for a thar star — shoot star full around — men star across — allemande — grand right and left — do sa do — promenade. (Figure) Head ladies chain — roll away — star thru — circle four — head men break to a line — up and back — pass thru — bend the line — star thru — dive thru — pass thru — right and left thru — roll away — pass thru — U turn back — swing.
Comment: Music is subtle and has good rhythm. The lead is easy to follow but tempo is quite slow. Dance patterns are conventional. This has an easy voice range but is a note or two higher than most of those done previously by Mike. Increasing speed helps the dance. Range ☆+

DON'T EXPECT KISSES — Blue Star 1638
Key: E flat **Tempo:** 129 **Range:** High HC
Caller: Andy Andrus Low LC
Music: Western 2/4 — Violin, Clarinet, Piano, Drums, Bass, Guitar, Saxophone
Synopsis: (Break) Allemande — swing — promenade — gents right hand star — turn partner left for a thar star — slip clutch, allemande — right and left grand — promenade. (Figure) Head ladies chain right — new head ladies chain across — heads cross trail around two — sides left square thru ¾ — star thru — pass thru — bend the line — cross trail — corner swing — promenade.
Comment: A smooth flowing tune and conventional figures that are well timed. This could be a sleeper and will go well with a caller who is a good singer and showman. Rating ☆☆

BROWN EYES — Bogan 1144
Key: D **Tempo:** 128 **Range:** High HA
Caller: Joe Robertson Low LD
Music: Western 2/4 —Violin, Piano, Guitar, Banjo, Drums, Bass, Clarinet
Synopsis: (Break) Around corner — partner box the gnat — ladies promenade — partner box the gnat — heads promenade ½ way — sides star thru — pass thru — allemande — weave the ring — promenade — swing. (Figure) Heads lead right and circle to a line — up and back — bend the line — right and left thru — cross trail — allemande — promenade — heads wheel around — square thru — corner swing — promenade — swing.
Comment: A simple and repetitive melody in a very easy voice range. Tune and instrumental lack excitement and dance patterns are conventional. Callers who do best on simple tunes and country music singers may enjoy this one. Rating ☆

WHO CAN SHE COUNT ON — Square L 106
Key: C **Tempo:** 130 **Range:** High HB
Caller: Dusty Randell Low LC
Music: Western 2/4 — Violin, Piano, Guitar, Bass, Rhythm Guitar
Synopsis: (Break) Head ladies chain — same ladies chain left to an allemande — promenade — gents roll back, promenade corner — heads

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wheel around — pass thru — star thru — corner by the left — partner do sa do — promenade — swing. (Figure) Allemande — do sa do — ladies chain — sides pass thru — Calif. twirl — swing — heads promenade ½ — square thru 5 hands — sides divide and star thru — corner left — promenade.

Comment: Interesting music and a dance pattern that has not been overworked makes this one different. It would be classified as "challenge" for some dancers. A "country" tune in an easy key to sing. Call is well metered. Rating ☆☆

ISLE OF CAPRI — Tahoe 502
Key: E **Tempo:** 129 **Range:** High HC Low LB
Caller: Lloyd Springer
Music: Western 2/4 — Piano, Violin, Accordion, Bass, Guitar

Synopsis: (Figure) Heads up and back — cross trail — U turn back — pass thru around one — do sa do — pass thru — split ring to a line of four — up and back — pass thru — twist the line — right and left thru — dive thru — square thru ¾ — allemande — promenade — girls backtrack twice around — partner right box the gnat — change hands, allemande — grand right and left — do sa do — promenade — swing.

Comment: Music is well played but in several places the lead is high pitched and dominant. Dance patterns are conventional. Rating ☆

THREE LITTLE WORDS — Top 25050
Key: B flat **Tempo:** 126 **Range:** High HD Low LC
Caller: Don Duffin
Music: Western 2/4 — Violin, Piano, Banjo, Accordion, Saxophone

Synopsis: (Break) Circle, turn corner under — swing — circle — roll away — swing — men star left — do sa do — allemande — promenade. (Figure) Four ladies chain — head gents and corner girl go up and back — do sa do — star thru — California twirl — substitute — star thru — California twirl — allemande — do sa do — allemande — promenade.

Comment: Music is well played. Tune is bouncy and moves around but most good singers will enjoy caling it. Figure has "misplaced" dancers when "substitute" is called and may require a walk thru. Rating ☆+

CANDY KISSES — Lore 1030
Key: C **Tempo:** 127 **Range:** High HB Low LC
Caller: Bob Augustin
Music: Western 2/4 — Saxophone, Banjo, Piano, Violin, Drums, Bass

Synopsis: (Break) Ladies chain — circle — allemande — forward two for a thar star — men back up — shoot star — do sa do — swing — promenade. (Figure) Heads pass thru — U turn back — star thru — do sa do — ocean wave — ends trade places, centers turn back — wheel and deal — right and left thru — dive thru — square thru ¾ — corner swing — promenade.

Comment: Music is pleasant and easy to sing. Break is quite smooth and easy and the figure

is interesting. Call will take some practice to adjust meter and timing. Rating ☆☆

ARE YOU FROM DIXIE — Benz 1214
Key: F **Tempo:** 13 **Range:** High HA Low LA
Caller: Ben Baldwin, Jr.
Music: Western 2/4 — Guitar, Drums, Bass, Rhythm Guitar
Synopsis: (Break) Heads star thru — right and left thru — pass thru — swing — circle — allemande — pass one — box the gnat — ladies promenade — box the gnat — promenade. (Figure) Heads right and left thru — head ladies chain right — sides right and left thru — four ladies chain thru — promenade — whirl away — ladies star right — roll promenade.
Comment: Music is adequate but played quite fast. Figures are close timed and lyrics interesting. Recorded in a lower than average key. Decreasing speed makes this a more comfortable dance but music loses it "flavor" when you do. Rating ☆+

SUGAR BABE — MacGregor 952
Key: F **Tempo:** 128 **Range:** High HD Low LC
Caller: Bob Van Antwerp
Music: Western 2/4 — Accordion, Banjo, Bass, Piano, Drums, Guitar
Synopsis: (Break) Heads up and back — turn opposite right — partner left — same two right and left thru — sides cross trail — allemande — grand right and left — promenade. (Figure) Sides square thru ¾ — stop — California twirl — right and left thru — cross trail — corner swing — allemande — grand right and left — promenade.
Comment: Good music, an easy pattern that's pleasant to call makes this one that will find a place in many caller's programs. Tune is very similar to "Crawdad Hole." Rating ☆☆+

PREACHER AND THE BEAR — MacGregor 954
Key: C **Tempo:** 126 **Range:** High HC Low LB
Caller: Chuck Raley
Music: Standard 2/4 — Accordion, Piano, Drums, Bass, Guitar
Synopsis: (Break) Corner do sa do — partner left — ladies center, back to back — gents promenade — girls follow man — gents roll back, allemande — right and left grand — do sa do — swing — promenade. (Figure) Heads up and back — do sa do — face sides, right and left thru — 8 chain four — right and left thru — star thru — square thru ¾ — corner swing — promenade.
Comment: Music is well played. Dance patterns are interesting. Callers with good voices and showmanship will put this one over. Rating ☆☆

12th STREET RAG — MacGregor 950
Key: G **Tempo:** 128 **Range:** High HB Low LA
Caller: Fenton Jones
Music: Standard 2/4 — Accordion, Banjo, Piano, Bass, Drums
Synopsis: (Break) Allemande — ladies star, gents

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promenade — allemande — gents star, ladies promenade — allemande — grand right and left — do sa do — gents star across — turn opposite — gents star back — partner left — balance — do sa do — swing. (Figure) Allemande — pass one — do sa do — partner swing — gents star left across — turn opposite twice around — wagon wheel spin, strip gears — do paso — gents star right across — opposite left — corner swing.

Comment: Music is excellent and good singers can probably do a good job on this. The break uses the "triple allemande" figure. The tune is not easy to sing and practice will be required to fit words to the music, but dance is quite danceable when well called. Rating ☆☆

RING, RING THE BANJO — Top 25049
Key: E flat **Tempo:** 128 **Range:** High HE
Music: Standard 2/4 — Banjo, Piano, Drums, Bass, Guitar
Synopsis: (Break) Ladies chain across — chain back — go around corner — partner left — corner box gnat — pull by — partner do paso — promenade. (Figure A) Heads square thru — right and left thru — circle four once around — dive thru — square thru ¾ — allemande — do sa do—promenade corner. (Figure B) Heads square thru — circle four once around — right and left thru — dive thru — square thru ¾ — allemande — do sa do — promenade corner.
Comment: Excellent music and tune selection. The dance patterns are easy, fast moving and interesting. Word meter of call is well done. Tenors will love this and will have a ball calling it but it is too high for some callers unless they alter tune. Rating ☆☆+

HOEDOWNS

WOOLEYBOOGER — Blue Star 1640
Key: G **Tempo:** 128
Music: Violin, Piano, Guitar, Drums, Bass

BULLET — Flip side to above
Key: A **Tempo:** 132
Music: Violin, Piano, Guitar, Drums, Bass
Comment: Traditional style hoedowns with good rhythm but slightly over-played, making them a little busy. "Wooleybooger" is the cleaner of the two and has the best rhythm. Rating ☆+

BEAR CREEK JUMP — Kalox 1020
Key: A **Tempo:** 132
Music: Violin, Guitar, Rhythm-Guitar, Bass

DEEP ELEM GLIDE — Flip side to the above
Key: F **Tempo:** 124
Music: Guitar, Piano, Rhythm-Guitar, Bass
Comment: "Bear Creek" is a traditional style hoedown that has nothing to distinguish it from many others on the market but is quite useable. "Deep Elem Glide" is a "swing" style hoedown with an unusual chord pattern. It is quite slow but should work well on some types of

dance patterns. Increasing the speed seems to kill some of its flavor. Rating ☆

PICKIN' UP A STORM — Keeno 2230
Key: A **Tempo:** 126
Music: Guitar, Rhythm-Guitar, Bass

DETOUR — Flip side to the above
Key: A **Tempo:** 126
Comment: Multiple guitar hoedowns that are better when the speed is slightly increased. "Pickin' up a Storm" has a "boogie" style rhythm. Rating ☆

WAGNER — Old Timer 8184
Key: C **Tempo:** 134
Music: Violin, Guitar, Rhythm-Guitar, Bass

GOIN' CROSS CRIPPLE CREEK — Flip side to the above
Key: F**Tempo:** 128
Music: Violin, Guitar, Rhythm-Guitar, Bass
Comment: Traditional Style hoedowns with good beat and drive though quite busy. Rating ☆+

JOHNNY UP A GUM STUMP — Kalox 1022
Key: F **Tempo:** 134
Music: Violin, Guitar, Drums, Piano, Bass

WATER BOY BOOGIE — Flip side to the above
Key: G **Tempo:** 128
Music: Violin, Guitar, Drums, Piano, Bass
Comment: Two jazzy hoedowns that really move. For those callers who like their hoedowns "different" these may be to their liking. Rating ☆☆

SENDING CINDY — Blue Star 1636
Key: G **Tempo:** 125
Music: Violin, Piano, Guitar, Bass, Banjo

GOLLY MOLLY — Flip side to the above
Key: A **Tempo:** 126
Music: Violin, Piano, Guitar, Bass, Banjo
Comment: Jazzy hoedowns with solid beat but both are a little busy. Increasing speed gives a better tempo. Rating ☆+

LOOSE GOOSE — Benz 1215
Key: B flat **Tempo:** 138

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Additional Dealers on Previous Pages

Music: Violin, Drums, Guitar, Bass

RANDY LYNN RAG — Flip side to above
Key: E flat **Tempo:** 136
Music: Violin, Guitar, Drums, Bass
Comment: Extremely fast hoedowns that have good rhythm and are quite busy. "Randy Lynn Rag" is the tune "Down Yonder." Rating ☆

ROUNDS

DANCING SHADOWS — Windsor 4682
Music: (Eric Jupp Band) Saxophones, Piano, Clarinet, Trumpet, Bass, Drums, Violins
Choreographers: Edna & Gene Arnfield
Comment: Music has a "ball room" sound and routine has some unusual combinations with good emphasis on the rhythm.

LITTLE GIRL — Flip side to the above
Music: (The Californians) Saxophones, Trumpets, Trombone, Drums, Bass, Piano
Choreographers: Jack & Na Stapleton
Comment: A full band arrangement played in a strong shuffle beat. Dance is a rhythm routine with most parts repeated.

LOVE MAKES THE WORLD GO ROUND
Blue Star 1633
Music: (Shannonaires) Saxophones, Bells, Piano, Organ, Drums, Bass
Choreographers: Peggy & Gene Mace
Comment: A slow but well played waltz arrangement. Routine is 32 measures long with the first eight measures repeated. Dance has lots of action.

BLUE MOON — Flip side to the above
Music: (The Texans) Piano, Drums, Bass, Saxophone, Violin, Guitar, Clarinet
Choreographers: John & Catherine Gradish
Comment: A slow two-step. The music is quite danceable. The routine is 32 measures long and uses conventional steps. No parts are repeated.

OUT OF NOWHERE — Windsor 4681
Music: (Memo Bernabei) Saxophones, Trumpets, Piano, Drums, Bass, Trombone
Choreographers: Peggy & Gerry Mace
Comment: A medium speed two-step well played in "ball room" style. Routine uses conventional steps in good rhythm style. Several parts are repeated. Dance goes thru twice.

OX BOW HOP — Flip side to above
Music: (The Notables) Piano, Drums, Bass, Steel Guitar
Choreographers: Oscar & Frances Schwartz
Comment: A light and gay musical arrangement and an unsual novelty dance routine with lots of action.

SALLY — Sets in Order 3136
Music: (D'Artegan) Saxophones, Trumpets, Piano,



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Drums, Bass, Guitar
Choreographers: Joyce and Pete Zander
Comment: Smooth waltz music played by a full band. The dance routine is easy but interesting.

THE FLEA MARKET — Flip side to the above
Music: (The Jerrymen) Piano, Guitar, Celeste, Drums, Accordion, Bass
Comment: A very simple mixer in waltz time but using simple walking steps. Music is clean and pleasant. An excellent routine for introducing waltz time to new dancers.

LUCKY — Belco 204
Music: (Belco Rhythm Boys) Guitar, Trumpet, Bass, Clarinet, Drums, Piano
Choreographers: Pete and Ann Peterman
Comment: A lively instrumental with a fast moving but easy two-step routine. Several parts are repeated.

MR. SATURDAY NIGHT — Flip side to above
Music: (Belco Rhythm Boys) Guitar, Trumpet, Piano, Drums, Bass
Choreographer: Ben Highburger
Comment: A danceable two-step in 4/4 tempo (makes dance twice as long as most two-steps) but many parts are similar and (or) repeated.

SWEETHEARTS ON PARADE — Grenn 14046
Music: (Al Russ) Saxophone, Trumpet, Piano, Drums, Bass
Choreographer: Lib Hubbard
Comment: Well played medium speed two-step

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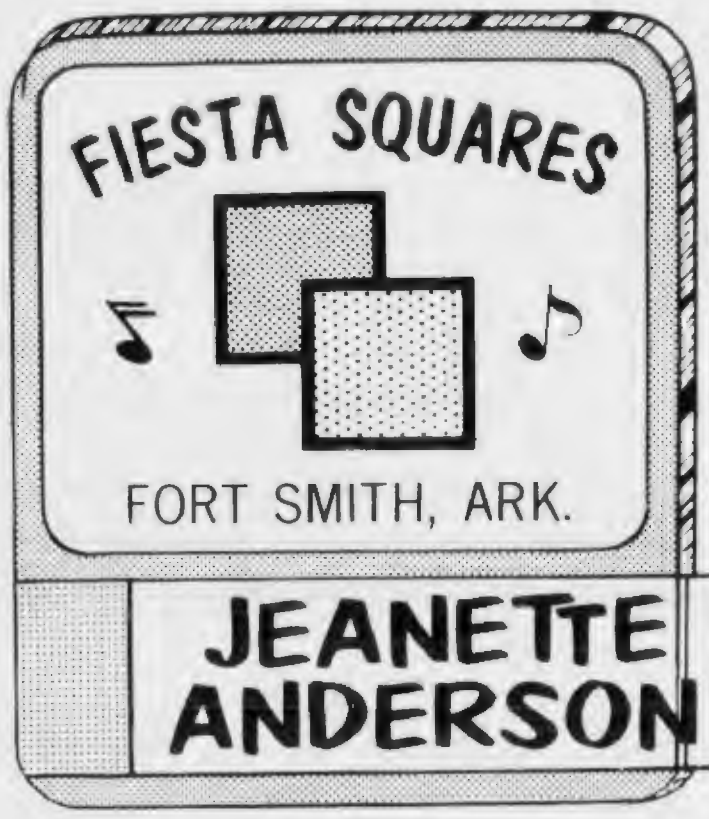
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and a lively dance pattern with several parts repeated.

REMINISCING WALTZ — Flip side to above
Music: (Al Russ) Saxophones, Piano, Violins, Trumpet, Drums, Bass
Choreographers: Hal and Dot Chambers
Comment: A slow tempo well played waltz instrumental. Dance routine is not complicated but has no sections repeated so is quite long. Experienced round dancers will enjoy it.

TWENTY FOUR HOURS A DAY — Grenn 14047
Music: (Al Russ) Trumpet, Saxophones, Drums, Piano, Bass
Choreographers: Clare and Carl Bruning
Comment: A medium speed two-step with good music played in swing rhythm. Routine is conventional with several parts repeated.

STARS IN MY EYES — Flip side to above
Music: (Al Russ) Saxophones, Flute, Trumpet, Piano, Bass, Drums, Violins
Choreographers: Orie Rouland
Comment: A slow waltz and a well played musical arrangement. Dance routine has several repeated sections. Maneuver to "Skirt Skaters" for one section sets this off as slightly different, otherwise conventional movements are used.



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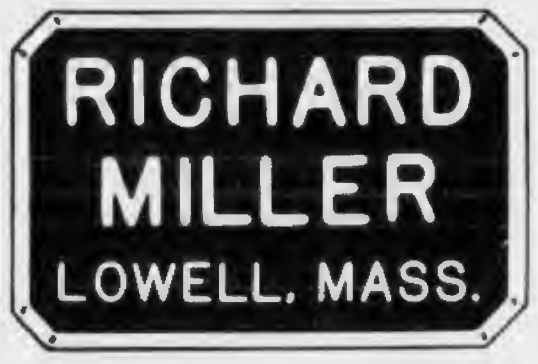
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EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

ONCE AGAIN we come to the situation of a line of four changing into two facing couples, and just when we thought we'd done everything to the old line that we could possibly do. This time it's a combination of one couple retaining its facing position and the other couple in the line jockeying into a position to face them.

SHUFFLE AND WHEEL

by Jim Maullar, Flint, Mich.

From a line of four, the couple on the right end of the line will take a step forward then wheel around, counterclockwise, while the couple on the left end of the line steps or slides to their right. The result is two facing couples.

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Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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